

KUNKEL'S

MUSICAL  
REVIEW.

OCTOBER, 1879.

## Contents.

|   |             |
|---|-------------|
| GENERAL.....  | page 15     |
| Poetry—Major and Minor.   |             |
| EDITORIAL .....   | page 16     |
| Paragraphs—Amateur Musicians—Musical Ingersollism—Among our Exchanges.  |             |
| MUSIC.....  | page 19     |
| A Classical Concert—Harmony Lessons, No. 2—An Anecdote of Haydn—A Piano Bismark.  |             |
| MISCELLANEOUS.....  | pages 18-21 |
| Pope's Theatre—Haverly's New Business Manager—T. T. T., which means Theodore Thomas Tamed—Jean Paul—Music in St. Louis—Robyn vs. Lebrun—New Music—"So much between us"—Theatrical Orchestra Behavior—Comical Chords—"As Ithers see us"—Liszt to Julia Rive—King—Czerny's Etudes de Velocite—How to Order Sheet Music—National Notes—Goldbeck's Vocal School—The Great Piano Competition—Smith and Jones—Publishers' Column—How Christine Nilsson was made to Sing—Haydn's Portrait. |             |

KUNKEL BROS., Publishers,  
ST. LOUIS, MO.

ENG. BY LAMPE &amp; LAMBRECHT, ST. LOUIS.

**JULIUS BAUER & CO.,**

Manufacturers and Importers of every kind of

**MUSICAL MERCHANDISE,**

GERMAN ACCORDEONS,

VIOLINS, GUITARS, FLUTES, ZITHERS,

CLARIONETS,

DRUMS, TRIMMINGS, STRINGS,

AND ALL KINDS OF

**BAND INSTRUMENTS.**

Our stock is very complete. Special inducements to the trade. Send for Catalogue.

MANUFACTURERS OF THE FAVORITE

**BAUER PIANOS**

A first-class Instrument at a moderate price.

**JULIUS BAUER & CO.,**

263 &amp; 265 Wabash Ave., Chicago.

**JACOB CHRIST,  
Merchant Tailor**

No. 115 S. Fifth Street,

Opposite Southern Hotel,

ST. LOUIS, MO.

*Dress Coats and Evening Suits a Specialty.***EDWARD NATHAN,  
Merchant Tailor**

S. W. Corner Fifth and Market Streets,

ST. LOUIS.

Suits \$25.00 and upwards. Fits guaranteed.

**VITT HUSS,**

Manufacturer of and Dealer in

**Boots and Shoes,**

205 SOUTH FIFTH STREET,

ST. LOUIS, MO.

**Prices to Suit the Times****Times Printing House,**

Jas. R. Bissell, Proprietor.

**Artistic Printing**

A SPECIALTY MADE OF

SCHOOL CATALOGUES,

PROGRAMMES, INVITATIONS,

THEATRICAL PRINTING,

POSTERS, ETC., ETC.,

—ALL IN—

New and Novel Designs,

OFFERED AT PRICES THAT

**DEFY COMPETITION.**

Address:

CHAS. E. WARE, Business Manager,

Times Building, St. Louis.

**TO COMPOSERS.**

MR. MALMENE revises and arranges every description of Music for publication. Lessons in Harmony, Counterpoint and Fugue, as well as in Instrumentation. Private lessons, \$20 00 per term.

Address: 1502 Olive Street, St. Louis, Mo.



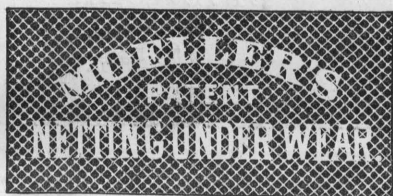
# MERKEL & SONS, Piano Warerooms,



204 South Fifth Street,

ST. LOUIS, MO.

Zephyr, Worsteds



Embroideries,

C. H. MOELLER'S

Bazaar of Ladies and Gents Furnishing Goods,  
NOTIONS, FANCY GOODS, TRIMMINGS, ETC.  
12 and 14 South Fourth Street, ST. LOUIS, MO.



## New York Costume Bazaar,

118 S. Fourth Street,  
ST. LOUIS.

THEATRICAL  
AND

Masquerade Costumes

To Rent and Made to Order.

The largest variety of Costumes constantly on hand. Also, Wigs, Whiskers, Masks, Trimmings and French Paint.

CHARLES WOESE, Costumer.

## SALER & HUSCH,

Book Binders, Paper Rulers,

—AND—

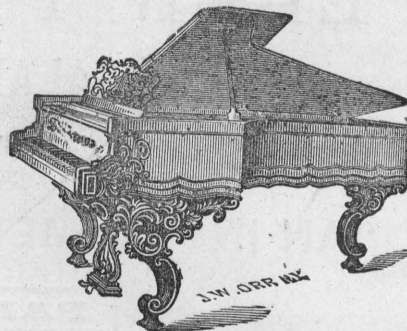
BLANK BOOK MANUFACTURERS,

322 North Second Street,

ST. LOUIS, MO.

# STORY & CAMP,

912 and 914 Olive Street.



CHICKERING, STEINWAY,  
DECKER BROS.,  
MATHUSHEK and STORY & CAMP  
PIANOS,

Our stock of First-Class Pianos is the finest and most complete in the West, and we guarantee every Piano sold by us to give perfect satisfaction in every particular.

We are also General Agents for the celebrated

ESTEY ORGAN.

Every Instrument warranted for Five Years. Old Instruments taken in part payment.

## Mrs. CUTHBERT'S SEMINARY,

Cor. 16th and Pine Sts., St. Louis.

FIFTEENTH YEAR OPENED SEPTEMBER 9th.

For Young Ladies and Children. Boarding and day school. Full corps of efficient Teachers. Superior building, apparatus, etc. Special attention given to Music. For Catalogues, address

Mrs. EUGENIA CUTHBERT, Principal.

## PATRICK FOX,

Wholesale and Retail Dealer in

## CATHOLIC BOOKS

And Church Articles,

14 SOUTH FIFTH STREET,

Between Market and Walnut,

ST. LOUIS, MO.

## JACOB MOXTER,

Artistic Piano Tuner,

305 NORTH TWELFTH STREET,

ST. LOUIS.

ORDERS PROMPTLY ATTENDED TO.

# WEBER PIANO-FORTES.

## GALAXY OF STARS

Who pronounce the WEBER PIANOS the best Pianos in the world for their "Sympathetic, Pure, and Rich Tone, combined with Greatest Power."

**"AN INSTRUMENT WITH A SOUL IN IT."**

### FAREPA ROSA.

NILSSON,  
MARIE ROZE,  
PATTI,  
CARRENO,  
STRAUSS,  
MILLS,  
GILMORE,

KELLOGG,  
RIVE-KING,  
THURSBY,  
LUCCA,  
GODDARD,  
CAPOUL,  
WEHLI,

ALBANI,  
CARY,  
MURSKA,  
TORRIANI,  
CAMPANINI,  
MUZIO,  
BRIGNOLI,

And many others.

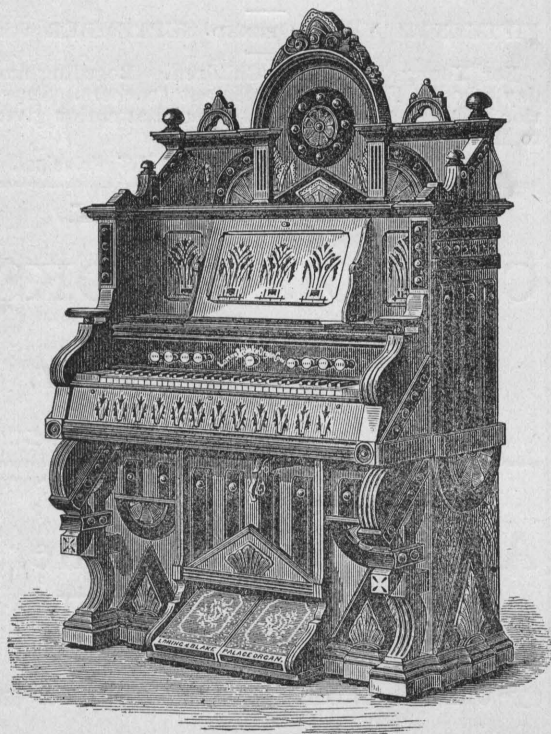
PRICES REASONABLE.

TERMS EASY.

WAREROOMS, FIFTH AVENUE, COR. SIXTEENTH ST., NEW YORK.

## PALACE ORGANS

THE BEST IN THE WORLD.



Possessing the sweetest, most sympathetic, and most powerful tones; the most delicate touch; the most perfect action, the easiest working bellows; the greatest number of solo tones; the most important original inventions, and the most elegant cases of any Organ in the market.

### THE PALACE ORGANS

were awarded the HIGHEST PREMIUM and SILVER MEDAL, at the great NEW ENGLAND FAIR, SEPT. 1878, also at the OHIO STATE FAIR, and have taken OVER FIFTY DIPLOMAS AND FIRST PREMIUMS at other fairs during the present fall. *They have been awarded the first prize at every fair at which they have been exhibited.* They are used exclusively and endorsed by FRANCIS MURPHY, HENRY WARD BEECHER, CHRISTINE NILSSON, OLE BULL, CLARA LOUISE KELLOGG, ANNIE LOUISE CARY, MAX STRAKOSCH, GEO. W. MORGAN, and a host of other artists and eminent persons.

The cut represents one of the five new styles of cases just completed. Our new catalogue and price list is just out, and will be mailed, postpaid, to any address on application. Send for terms and prices. REMEMBER THAT OUR SALES DURING THE LAST TWO MONTHS HAVE BEEN LARGER THAN DURING ANY OTHER TWO MONTHS SINCE OUR ORGANIZATION, DESPITE THE DULLNESS COMPLAINED OF BY OTHER MANUFACTURERS. It shows conclusively which Organs are taking the lead. Address:

**The LORING & BLAKE ORGAN CO.**

WORCESTER, MASS., or TOLEDO, OHIO.



# KUNKEL'S MUSICAL REVIEW.

A JOURNAL

Devoted to Music, Art, Literature and the Drama.

VOL. II.

ST. LOUIS, OCTOBER, 1879.

No. 2.

For Kunkel's Musical Review.

## THE TRAGICAL OYSTER.

A TALE WITH A MORAL.

*Prestissimo, ma non troppo, Lentamente con brio and Stiddy be jerks.*

To be sung as a Quartette by two persons.

Bivalve, the oyster, had a wooden leg,  
Yet a merry chap was he,  
And he used to play at "mumble-peg"  
On the top of a poplar tree.

Once then he climbed to the topmost branch  
And said: "Fellow-citizens,  
I'll flap my wing, 'vamosé the ranch'  
And go to Mary Ann's."

So he flapped his wings and went to her home,  
And tried her for to kiss,  
But she said to him: "You go to—Rome,  
Not thusly must be this!"

Now Bivalve wept, his tears fell fast,  
He said: "As sure's I'm born,  
As the poet says, I've come at last,  
Through the small end of the horn."

Then he went aboard the burning deck,  
And swore his name was Sam,  
And he jumped o'er the moon and broke his neck  
For love of a lady clam.

Now there's nothing left of this oyster fair,  
Who met such dreadful fate;  
And only these lines, and a lock of his hair,  
His story sad relate.

MORAL.

Now, young men all, a warning take  
From this sad oyster's tale:  
Ne'er try to kiss a rattle-snake,  
And never hug a whale.

I. D. F.

## MAJOR AND MINOR.

VERNET, the composer, is dead, aged sixty.

IT is reported that Wilhelmj is to become a citizen of the United States.

WALDEMAR MALMENE'S "Lafayette Park March" has been performed by M. Brandt's Orchestra, with great success in Cincinnati.

GOLDBECK'S celebrated male quartettes "Three Fishers," and "Lands O'Dee," have been translated into German by Frank Siller, of Milwaukee.

AMONG the things deposited in the corner stone of a new school house at Northfield, Mass., was "Hold the Fort," as sung by Mr. Sankey, taken from a phonograph.

MISS LITTA is having great success in singing "Why Are Roses Red?" in the deservedly very popular concerts she is giving in the principal cities of the United States.

M. JULES MASSENET has recently written a series of operas in one scene, with expensive costumes, and designed to be performed almost or quite exclusively by ladies, with a view of supplying the demand for operas for amateur companies.

THE San Francisco *Hotel Gazette* says you never can calculate on women. A Berlin prima donna refused to sing recently because there was too much dust in the house, and a California prima donna refused to sing because there was not enough "dust" in the house.

A YOUNG man who afterwards became a noted teacher and professor of music came to Boston from Vermont, in 1840, to attend one of Mason and Webb's conventions, in the old "Odeon" building. He brought his axe with him, expecting to chop wood for his board, and was so disappointed that the members made up a purse for him which paid his expenses.

THE poet Longfellow has a picture of the Abbe Liszt, the pianist, which he prizes very highly. It represents the subject peering into darkness with a candle in his hand, which he holds high above his head. The poet says that it was in such a manner the pianist came into the room when he and the artist Healy called upon him. The pose delighted Mr. Longfellow so much that he engaged the artist to transfer it to canvas.

THE quarrel about the London Opera Comique and "Pinafore" promises to show in court that "Pinafore" was at first a failure, the receipts dwindling to \$230 a night; that it was kept on and forced before the public in the interest of a music-publishing firm, and that through an unaccountable public freak the receipts so increased as to show a profit of from \$2,500 to \$3,000 a week, whereas at one time the loss was \$1,000 a week on this wonderful "Pinafore."

MR. HULLAH, in his report to the British Education Department on Music on the Continent, says a very unexpected thing. He is pleased with the system of teaching in Holland, and of some instances in Belgium; but as for Germany, he is of opinion that the instruction given is worse than useless, and its results absolutely nothing. In Switzerland, Mr. Hullah says, the natural aptitude for musical instructions seems low, while in Belgium, though taste and inclination both foster the study of music, the schools where it is most appreciated, are not rich enough to obtain the high instruction they deserve. Mr. Hullah is so pleased with the results of musical instruction in Holland, that it is considered probable that he will urge upon the English the adoption of a system modeled on the Dutch.

CHICKERING HALL SYMPHONY CONCERTS.—Second season with a select orchestra of fifty musicians under the able directorship of the brilliant leader Mr. Gotthold Carlberg. Six concerts and six public rehearsals take place at Chickering Hall on the following dates. Concerts on Saturday 8 P. M., on November 15th, December 13th, January 10th and 31st, February 28th and April 10th. Rehearsals, Thursday at 2:15 P. M., on November 13th, December 11th, January 8th and 29th, February 26th and April 8th.

The prospectus for this second season, during the winter of 1879-80 offers some choice novelties and greatest orchestral works. If the success of the first season is a criterion to go by, the second will be as brilliant if not more so. At least Mr. Carlberg promises as much, and all who know him, know that when he promises a thing it is generally as good as done.

M. MASSENET, composer of "Le Roi de Lahore," entered the Conservatoire in 1852. He attained the third *accessit* for solfeggio in 1853, and the *proxime accessit* for piano in 1856. He took the first prize for piano in 1859. As a pupil of A. Thomas, he took in 1865 the first prize for fugue and the *Prix de Rome*. Altogether he was sixteen years in the Conservatoire. In 1871, he produced at Padeloup's concerts his "Scenes Hongroises," in 1873, at the Odeon, his "Erinnes." These works, and his "Scenes Pittoresques" and "Eve," were successful. *Per contra*, his "Don Caesar de Bazan" and "Mary Magdalene" were failures.

THE famous "Harmonious Blacksmith" of Handel has had numberless stories told of the origin of its name, most of which have been poetical, and all of them more or less false. The following interesting information concerning this well-known air is given by a correspondent of *The London Times*, and would seem on the face of it to be true: "The famous air in No. 5 of the 'Suites de Pieces pour le Clavecin,' was originally named 'The Harmonious Blacksmith' by Lintott, a music publisher at Bath, who on being asked why he so called his edition of the music, replied that his father was a blacksmith, and that it was one of his favorite tunes. In 1820, one hundred years after the piece was first published, a newspaper writer of the time connected the tail of the blacksmith's shop, and Mr. Richard Clarke was deceived by the fiction. Mr. Clarke went to Edgware, found out the descendant of Powell, the blacksmith, whose shop was near Canons Park, bought the anvil, and satisfied himself that he had verified the newspaper writer's account of an incident in Handel's life. A more absurd delusion never existed. As Schoelcher, Handel's biographer, says, 'the "Harmonious Blacksmith" has been published a thousand times under that title, but Handel himself never called it so; the name is modern.' The air is found in a collection of French songs printed by one Christopher Ballard, in 1565. It is not likely that an English blacksmith ever heard it, and still less probable that Handel, with his love of finery and dignified manners, would have adopted an air heard under the circumstances believed in by Mr. Clarke."

## Kunkel's Musical Review.

ST. LOUIS, MO., - - - OCTOBER, 1879.

### The "Review" is Free of Charge.

—SEE CARD IN PUBLISHERS' COLUMN.—

REMEMBER every time you order a piece of music from the publishers, you renew your subscription to the REVIEW. Hence, do not forget to send your orders to them.

IF ANY of our subscribers have failed to receive any of the numbers of the REVIEW, or should do so in the future, they will greatly oblige by informing us of the fact, so that we may be enabled to trace the fault to its proper source.

SCHOOLS, and teachers, wishing to become familiar with our publications, will receive any they may wish to see for selection, and they can return them, if they are not suited to their wants. Remember, we publish nothing but good music, such as every teacher should introduce into his class. Good music elevates the taste.

#### AMATEUR MUSICIANS.

It seems to be the fashion with many of the contributors to the musical journals of the day, to belittle and ridicule the performances of *amateurs*. To read their effusions, one would think that the accomplishments of *amateurs* were always extremely superficial, and those of professionals always very profound, and their rendition of musical works never otherwise than meritorious. In nine cases out of ten, it is safe to say that the authors of these strictures merely seek by these owlish criticisms to obtain for themselves a reputation for artistic knowledge and skill, to which the result of their endeavors do not entitle them. These wiseacres have discovered, with the French poet, that

"La critique est aisee,  
Et l'art est difficile,"

And failing in obtaining the crown that belongs to the artist, they would fain grasp at the lesser honors that belong to the critic. By such wholesale denunciations, however, our croakers show themselves unworthy of even this smaller distinction, for indiscriminate condemnation can be but the result of supercilious stupidity. We have heard *amateurs* render musical programmes very acceptably, and we have had our ears tortured by the horrible mutilation of musical works by professionals, and while we are perfectly agreed, that as a rule, a professional performance is superior, for obvious reasons, to one by *amateurs*, we must insist that the exceptions are not rare.

These criticisms are then often unjust. But if they are unjust, they are still more unwise and unkind. The *amateur* musician, far from being the natural enemy of the professional, is his best friend, his prin-

cipal source of support. If the professional be a teacher, as most are in this country, who are his pupils? *Amateurs*, or those who will be such, in ninety-nine cases out of a hundred. If our critic be consistent and honest, if it be such a crime against the majesty of art for any but a professional to sing a note or touch an instrument, he should enlighten these ninety-nine benighted ones and refuse to rob them of their money for making of them more or less horrible *amateurs*. We are not aware that any have done so, and hence we must doubt the genuineness of their protestations on the one hand, or the honesty of their practices upon the other.

Again, who support the professional performer on the stage or elsewhere? Who are the most constant and appreciative patrons of the concert and the opera? Who support the musical press? Who are the music buyers? The *amateurs*. Give us a community blessed with a large number of intelligent musical *amateurs* and we will show you the *el dorado* of the true artist. But there, of course, more than elsewhere, will the pretentious but ignorant "professional" be valued at his real worth; there, wise looks and sesquipedal words will not avail to pass off a clown for a genius or a pigmy for a giant; and right here, to use a homely expression, is "where the shoe pinches," in most cases, those professionals who are so rabid against the whole class of *amateurs*. It is a simple case of mutual disgust.

#### MUSICAL INGERSOLLISM.

Ingersollism, that sickly American descendant of Voltairianism, a system of unbelief (if it be not a misnomer to call a negation a system), which thinks to destroy Christianity with a sneer, and to crush the Almighty with a jest, parades now and then in the columns of the musical press. It does not like the musical portion of the Christian service; indeed it does not like any part of it, but it has long since ceased to consider any other branch thereof as worthy of any attention whatever, and hence limits its efforts to attempts at reforming church music. The Ingersollian reformer is never so rabid but that he "has an eye to the main chance," and so long as churches will pay him a salary to act as organist or musical director, he sees some good in the church and will not attack it too openly. To him, the sanctuary is a place to display the knowledge of a certain class of musical compositions which tradition has handed down as church music. Religion is to him a very sad affair, a sort of graveyard business, a constant *memento mori*, and hence, nothing seems to him so religious in music as a *miserere*. He does not know, or, if he knows, he does not feel that Christianity is a religion of life and not of death, that resurrection is its crowning glory, and joy its proper spirit, and, consequently, when he hears any music which has a merry ring to it, that does not sound like the wail of some unforgiven soul, or that is not stamped with the trade-mark of Palestrina, Orlando Lassus or J. Sebastian Bach, he forthwith condemns it as trash. Sunday school music is the special butt of his shafts;



he detects in it arrangements from "catchy dance tunes," "reminiscences of the opera," etc. To him religion is at best a mood, and always a very solemn one, and the music must be in keeping therewith. The Ingersollian reformer of church music is usually satisfied with pointing out what he calls blemishes, without attempting to remedy them, but now and then he has given, in compositions of his own, specimens of his conception of church music, and the weary dreariness of his work has shown what a weary, dreary thing religion was to him.

True religion is not a mood but a life principle, and while it is not consistent with frivolity, it is far from inconsistent with cheerfulness and gayety. David, the inspired composer of the grandest religious songs the world has ever had, played, sang and danced before the ark of the Lord. He probably accompanied himself with some "catchy dance movement." In his psalms he exhorted his fellow believers to "make a joyful noise unto the Lord." "Make a *doleful* noise unto what you call the Lord," is the paraphrase of the passage by the modern musical Ingersollian.

"Suffer little children to come unto Me, and forbid them not," were the words of Jesus. Why should they not go unto Him in song? But if they do, must their songs be burdened with the notes of a sorrow which they do not and cannot feel, a solemnity which will come only with maturer years? Could they understand Bach or Palestrina, and is it desirable that they should? Again, Christianity is a religion for all classes of humanity, and Christian song must meet the wants of all classes. It cannot be denied that the numerous class who have not received a musical education are assisted in the expression of their religious emotions by the simple tunes at which our Ingersollians sneer. That the people love these songs, and sing them in spite of all the croakings of that class of critics, is sufficient evidence of the fact.

The day of medieval pensiveness and meditation has passed. In religion as well as in science and literature, the present age is one of aggressive movement. The religious music of the day, if it is to express the religious life of the day, needs modification in that direction, and a good deal of the music which is subjected to a wholesale condemnation as secular or profane, is only an expression of the modified, though no less intense, religious feeling of the period in which we live.

That too many of the hymns, anthems and other religious musical compositions of the present day are justly open to severe criticism, no one will doubt. Many of the Sunday school songs published are pure trash, words and music; but by the side of these are many fresh, melodious and correct compositions, which will live and which deserve to live, in spite of the indiscriminate attacks made upon them by a class of critics who, knowing nothing of religion experimentally, are guided in their ideas of church compositions by mere traditions, and are moved by their rabid dislike of Christianity to condemn anything which seems to show that it has a present life, and a genuine power of adaptation to the changing phases of modern life and needs.

#### AMONG OUR EXCHANGES.

The *Music Trade Review* has again been enlarged, and has changed its name to *The Musical Times and Music Trade Review*. It continues to be published at \$4 a year. To those who wish to get all the musical news, great and small, and original and selected articles in abundance, we recommend the *Musical Times and Music Trade Review*. It towers above all other musical weeklies in quantity, and is more than their peer in quality. By the way, some weeks ago, it illustrated its criticism of a piece of music by an actual printed score. Such criticisms are extremely valuable to the student of music; they are seen and understood when the mere verbal statement of the same thing passes unobserved or uncomprehended. As *The Musical Times and Music Trade Review* (That name is too long, brother Freund) is not given to move backward, we looked for a continuation of those illustrations, but in vain. We suggest their resumption.

The *Art Critic* is not a bad little paper, but alas! it is blessed with a poetess who, in its last number, writes as follows of "*Midsummer*:"

"The blazoned sun hot shimmering peeps  
Between the curtain's bars unrolled,  
And falls upon the darkened floor  
In fiery molten rays of gold;  
The scorching heat steals all the sweets  
From dainty roses' perfumed lips,  
And waxen lilies, shrinking, draw  
Their petals o'er their orange tips!"

In the next stanza, we are told of currants, raspberries and how

"The luscious blackberries intermixed,  
Hang out the juicy puffy balls."

And so on for well nigh a column. Of course, it is refreshing to know that while the blazoned sun's hot shimmering peeps fall upon the floor in rays of gold one may yet see the blackberry's "juicy puffy balls." Very pretty and comfortable. This piece reminds us of "Lines by a Young Lady" in the "*Rejected Addresses*," in which these lines occur:

"Where is Cupid's crimson motion  
Billowy ecstasy of woe?  
Bear me straight, meandering ocean,  
Where the stagnant torrents flow."

A friend of ours, looking over our file of *Church's Visitor*, struck the July number thereof and pointing to its plate of the "Successful Convention Conductors and Song Composers of America," containing pictures (?) of Geo. F. Root, H. R. Palmer, Jas. McGranahan, C. C. Case, S. W. Martin, Eben E. Tourjee, H. S. Perkins, J. A. Butterfield and A. N. Johnson, wondered why all successful song writers and convention conductors had had the small-pox. We looked, and lo, they were all badly pitted; but we suggested that the marks looked like mosquito bites, and that the probabilities were that the gentlemen, just before having their pictures taken for the *Visitor*, had been on a fishing excursion. The explanation was accepted, and we trust that by this time their mottled appearance has disappeared.

The *American Art Journal*, in its new and very tasteful cover, makes a very neat appearance. It is an ever welcome visitor. It moves in the right direction—forward.

The *Southern Musical Journal* publishes, or rather republishes, for we believe the *American Art Journal* first published it, "In Memoriam—Dr. C. W. Long," by his daughter. The poem is not bad; but why inform us that Dr. Long, of Athens, Georgia, is "the famous discoverer of Modern Surgical Anaesthesia by the use of ether?" There are at least four American claimants to this honor: Wells, Jackson, Long and Morton, and as far as we have been able to inform ourselves on the subject, it is to Dr. T. G. Morton that the honor properly belongs. In any event, a musical journal is hardly the proper arbiter in disputes of that sort.

## POPE'S THEATRE.

Although, in this age of steam and electricity, we have become accustomed to scenes of rapid change, still, when, a few weeks ago, it was announced that Mr. Pope, the eminent actor and manager, had purchased the building and ground of the Church of the Messiah, and that he would remodel the same and open it on the 22d of September, there were but few who believed it could or would be done. Mr. Pope, however, is not one of those whose performances fall short of his promises, and hence, on the 22d of September the beautiful structure, complete in all its parts, was literally packed with an immense audience, comprising the most intelligent and refined of the amusement-going population of the city, who thus exhibited their intention of making this their favorite resort. The well known managerial ability of Mr. Pope, his enviable standing as an artist and a gentleman, no less than the perfect adaptation of the new building to its purposes, its artistic, though elaborate decorations, its perfect safety from fire, and its very eligible and respectable location, have given at once to this theatre the very first rank among its competitors. Mr. Maddern, the leader of the orchestra, is a musician of experience and ability. Mr. E. E. Zimmerman, the treasurer and business manager comes to us with a reputation for skill and affability made in New York City, and will doubtless become as popular here as he was there. Visitors to St. Louis, who wish to attend strictly first-class performances cannot do better than to patronize Pope's Theatre.

A MOST beautiful piece of music: Jean Paul's arrangement of "Call Me Thine Own." Not very difficult. Price 75 cents. Purchase it of the publishers, and you will receive the REVIEW gratis for six months.

## Haverly's New Business Manager.

The *Musical Times and Music Trade Review* of New York, says:

"The appointment of Mr. Frank H. King, as general business manager of Mr. Haverly's musical department has excited very favorable comment, especially in musical circles, where Mr. King has been so long and favorably known. Mr. King will be remembered not only as the husband and manager of Miss Julia Rive, our leading American pianist, but also for many years of faithful service he devoted to two of our leading pianoforte houses in the same capacity. We think Mr. Haverly has taken a step in appointing Mr. King, which is not only in the right direction, but which will confirm the musical world in its well-founded confidence."

An acquaintance of several years with Mr. King, enables us to give an unqualified indorsement to the appreciation of our esteemed cotemporary. Socially, King is, as his name implies, a right royal fellow. As a business man he has few equals. We remember that, but a few years ago he came so St. Louis, unheralded, as the representative of the house of Decker Brothers, whose pianos were then almost entirely unknown here, and that in a short time, with infinite tact, he gave the Decker piano a prominence second to no other. Then, too, King is a "lucky dog." We do not here refer to his having as a wife the greatest English-speaking lady pianist, but in his business ventures, fate seems to be in league with him. Mr. Haverly may well congratulate himself, as we congratulate him, upon having secured as assistant a gentleman who, like himself, possesses all the elements of success in a very rare degree. Mr. Haverly, with Mr. King's assistance, intends to establish a first-class company for concert and English opera. With this end in view, they will go to Europe next April and secure the best artists and the best operas, regardless of expense.

## T. T. T.

## Which Means Theodore Thomas Tamed.

We do not vouch for the correctness of the following extract from the *Musical Times and Music Trade Review*, although it comes from an authentic source. If Col. Nichols has so far tamed the redoubtable Thomas, as Signor La Villa would have us believe, he is sure of an engagement with Barnum, when the Cincinnati Conservatory ceases to be, for he would make a first-class tamer of tigers, hyenas, etc.

"Signor La Villa, professor of vocal music in the Conservatory in Cincinnati, has arrived in New York, having resigned his position in that institution on account of ill health. During the course of a highly interesting conversation, Signor La Villa informed us that he did not consider Mr. Theodore Thomas would endure the condition of things which existed in Cincinnati much longer. It was impossible for Mr. Thomas, hampered as he continually was by Col. Nichols, to carry out any definite plan of his own whatever, and there was no disguising the truth, the vexation and worry to which he had been subjected had told upon Mr. Thomas, who seemed rapidly to be moving towards a state of indifference.

Signor La Villa did not desire to speak unkindly of Col. Nichols, but thought he had mistaken his vocation, and that if he were open to criticism in anything, it was in his desire to derive some social benefit from his position, rather than to work for art alone.

On one subject Signor La Villa spoke decidedly, namely, with reference to the summer term. He thought it entirely wrong that professors should have to work through a hot summer, after nine months incessant teaching. He knew Mr. Thomas was of his opinion in the matter, and felt badly about it. As regards the future of the Conservatory, he thought it would degenerate into a mere school, and miss the noble destiny its benevolent founder had marked out for it.

Such a result was to be deplored, but it would inevitably follow from Col. Nichols' unfortunate management which had already induced one lady to send her daughter to Signor La Villa, with a two dollar bill in one hand, and a written request in the other, to give the child one lesson in singing."

## JEAN PAUL.

The publishers are happy to be able to announce that the famous composer, Jean Paul, who has for some years been silent, is about to give to the musical public, through the medium of their house, the result of his many years of study and experience, both as composer and performer, in a series of operatic fantasies. Twenty-four of these, arranged both as solos and duets, are already in the hands of the publishers, and the number will probably be increased to fifty. The fantasies on *Il Trovatore*, *Pinafore* and *Fatinitza*, are going through the press, and the balance will be published with all the speed consistent with the careful engraving and scrupulous correctness for which the publications of Kunkel Brothers are famed. The production of grand effect, by simple means, is the basis idea of the entire series. They are so simple in construction that an intelligent pupil of one year's practice can master them; so good that they will be appreciated by the finished musician; so effective that they will doubtless find a place in many of the best concert programmes. As teaching-pieces of the better grade, they will doubtless receive an enthusiastic reception at the hands of music teachers, who will find in them just what they have long but vainly looked for.

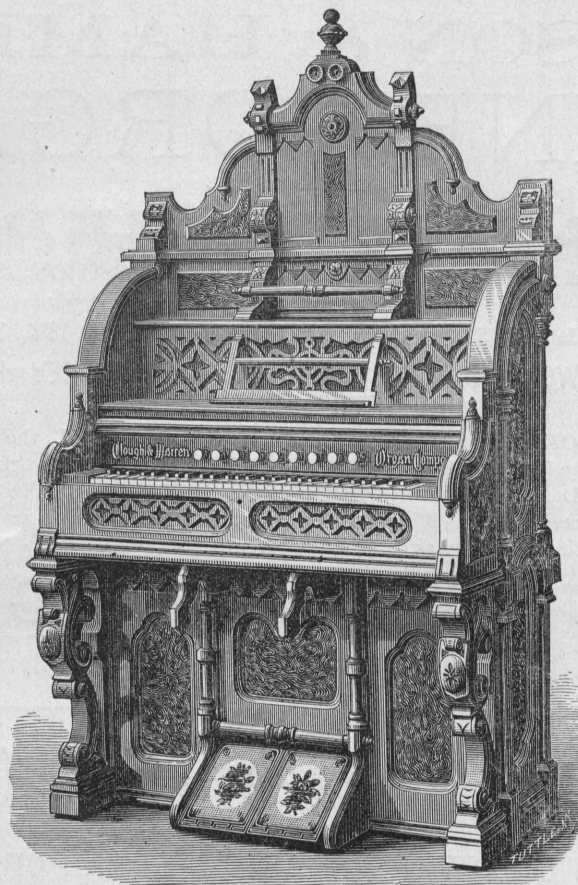
OUR readers in ordering music from us, will please state whether they are teachers, so that we may make the customary discounts to which they are entitled.



ESTABLISHED 1850.

# Clough & Warren Organs

EVERY INSTRUMENT fully WARRANTED.



PRE-EMINENT FOR PURITY OF TONE.

Captivate the World. Received Diploma of Honor and Medal of Highest Merit at the Centennial Exposition, 1876, and Grand Prize Medal at the Paris Exposition, 1878. Latest first premiums taken over all competitors at the following Expositions: St. Louis, Mo., 1877 and 1878; Kansas City, Mo., 1878; Raleigh, N. C., 1877 and 1878; Albany, N. Y., 1878; Atlanta, Ga., 1878; Detroit, Mich., 1878, and every-where exhibited. The World Renowned **Scribner Patent Qualifying Tubes** render these Instruments the most powerful Reed Organs in the world, and the nearest approach to Pipe Organs extant. The Scribner Tubes are so constructed as to make it impossible for them ever to get out of tune, nor out of order. Send for Illustrated Catalogue, mailed free on application. Address

**Clough & Warren Organ Co., Detroit, Mich., U. S. A.**

**A. SHATTINGER,**

Sole Agent for the West and St. Louis, of the Celebrated

**Clough & Warren Organs,**

St. Louis Piano Manufacturing Company's Pianos and Vose & Sons' Pianos,

**PUBLISHERS OF MUSIC and BOOKS,**

—AGENT FOR THE—

**Edition Peters and Litolf Musical Publications.**

Largest Stock of Music and Books in the West. Send for Catalogue. **Special Discounts to Colleges and Schools.**

**NO. 10 SOUTH FIFTH STREET,**

**ST. LOUIS, MO.**



# MASON & HAMLIN CABINET ORGANS,

WINNERS OF THE

**ONLY GOLD MEDAL**

Awarded to American Musical Instruments at PARIS EXPOSITION, 1878; the highest distinction in the power of the Judges to confer.

PARIS, 1878, Two Highest Medals. SWEDEN, 1878. PHILADA, 1876. SANTIAGO, 1875. VIENNA, 1873. PARIS, 1867.

AT EVERY WORLD'S EXPOSITION FOR 12 YEARS THEY HAVE BEEN  
AWARDED THE HIGHEST HONORS

At the PARIS EXPOSITION, 1878, they are awarded the GOLD MEDAL, the highest recompense at the disposal of the jury; also the highest CO-LABORER'S MEDAL for excellent workmanship. They have also received the GRAND GOLD MEDAL OF SWEDEN AND NORWAY, 1878. No other American Organs ever attained highest award at any World's Exposition. Sold for cash, or payments by installments, Latest CATALOGUES, with newest styles, prices, etc., free.

## MASON & HAMLIN ORGAN CO.

BOSTON, NEW YORK OR CHICAGO.

## New England Cabinet Organs.

STILL IMPROVING.

STILL AHEAD OF ALL.

The Organ Campaign of 1879 has been distinguished by the *Unparalleled Sales* of the NEW ENGLAND CABINET ORGANS, and the Prompt Preference given to them by Purchasers

NORTH, SOUTH, EAST AND WEST.

The many Immense Improvements, possessed by them alone, stand Latest and Greatest in the list of Musical Inventions; and the Varied Loveliness of the New Styles of Cases eclipses anything of the kind in Europe or America. They crowned their brilliant previous successes by the Waterloo Victory of 1878, when their Intrinsic Original Merits were admitted by more than Quarter of a Million People, and were awarded a FIRST GOLD MEDAL, after the most critical, prolonged and elaborate trials ever experienced by any musical instruments.

EVERY ORGAN IS PERFECT IN ALL ITS PARTS. PERFECT IN MATERIAL,  
MECHANISM, MANUFACTURE. ALL CONTAIN THE RENOWNED  
ORIGINAL IMPROVEMENTS.

☛Purchasers! Music Lovers! If you decide to own an Organ, see to it that you Get the Best, at first, and your satisfaction will be a lasting one.

☛Catalogues and Testimonial Books mailed free.

## NEW ENGLAND CABINET ORGANS.

Chief Offices—Marble Building, 1299 Washington St., - BOSTON, MASS.



# Music.

Never is a nation finished while it wants the grace of art;  
Use must borrow robes from beauty, life must rise above the mart.

## A CLASSICAL CONCERT.

[As heard by Jake Quaverbosh, of Skowhegan.]

I tell yeou what it is, my boys,  
Them city folks is *some*,  
And when it comes to slingin' tunes,  
They kinder make things hum.

I went into their Music Hall,  
It cost a dollar, clean,—  
But when I go to put on style  
I never pan out mean.

The orchestra they played a piece  
I couldn't scarcely hear  
So many folks kept walkin' in,  
I think 'twas by Morebeer.

The next was a piano piece,  
"A Choppin' piece," they said.  
A young girl chopped that instrument,  
Until her face grew red.

She knocked it, and she turned around  
Them lightnin' hands o' hers,  
And every one around me said  
"Aint that a sweet knock turn."

And then the choir began ta "fudge;"  
A hymn, in little bits;  
I swan, they soon got mad enough  
To give each other "fits."

The high sopranos, they began,  
Well quite a steady shout,  
But by and by, the alto crowd  
Tried hard to put them out.

I didn't care a penny's wuth  
Which ever side pulled through  
But then the men folks, they put in,  
And tried to mock them too.

It didn't seem to be quite fair,  
Even if it *was* allowed,  
That every bit them wimmen sang  
Be mocked by all the crowd.

But at the end they made it up  
By somebody's advice  
And sang along meelously  
Respectable and nice.

Then, out another woman cum  
All dressed in white and pink,  
And she took on so dreadfully  
She wasn't well, I think.

She screamed, and groaned, and sobbed  
and sighed,  
And gave an awful yell,  
But what the fuss was all about  
I couldn't really tell.

And so I went away from there,  
And wouldn't hear no more,  
I think such tunes and fudges are  
A darned eternal bore.

—Vox Humana.

## HARMONY LESSONS—No. 2.

BY WALDEMAR MALMENE.

The importance of a thorough knowledge of intervals having been pointed out in the last number of the REVIEW, and the scales having been thoroughly mastered, not in a mechanical way, simply playing them over on our instrument and being there guided by the ear; it is strongly recommended to the teacher that he make it a point to demand of his pupils to recite every scale ascending and descending, before allowing him to play it.

The study of the scale made us acquainted with only two kinds of intervals, the major and minor second; we will now proceed to acquaint the pupil with the other intervals which are contained in the scale.

Before doing so, we will explain three technical words which are often connected both with intervals as well as chords, viz.: diatonic, chromatic and enharmonic.

The word *diatonic* is of Greek origin, and is explained as meaning by degrees, but refers especially to the sounds which belong to a definite scale. Brande gives the following definition: "In music, it is a term applied to the natural scale, which, proceeding by degrees, includes tones (steps) and semitones (half steps)." Hence, major and minor scales are often called diatonic scales.

A *diatonic* interval is one which belongs to a certain diatonic scale; for instance, the minor second *e f*, is a *diatonic* interval in the scales of C and F major; but it is not a *diatonic* interval in the scale of G or D major. A *diatonic* chord is one which is built of sounds belonging to a certain scale: thus *c, e, g*, is a diatonic chord in the keys of C, G and F major, and F and E minor. It is found on the first degree in C major, on the fourth degree in G major and on the fifth degree in F major and F minor, and on the sixth degree in E minor.

The word *chromatic*, also of Greek origin, signifies "color" the adoption of the word is variously explained by different authors. Rousseau says the name was used because "the Greeks marked this species (*genre*) by red or different colored characters." In its present signification, a *chromatic* interval implies one-half step, and is specially used to indicate a progression that does not belong to a certain *diatonic* scale; thus the minor second *a b* flat is a *chromatic* interval in the key of C major, but it is a *diatonic* interval in the keys of B flat major or F major. A *chromatic* chord is likewise one which consisted of intervals foreign to a certain key which, of course, can be introduced, but does not belong to it. Thus the chord of *d* sharp, *f* sharp, *a* and *b* proceeding to the chord *e, g, b*, is a *chromatic* chord in the key of G major.

*Enharmonic* is a technical word, which, in its present use is more of theoretical than practical significance; it implies an interval smaller than one-half step and was used by the Greeks who possessed three scales: the diatonic, chromatic and enharmonic. It would lead us too far to enter here into a learned disquisition of the exact differences which, according to mathematical calculation, exist between *c* sharp and *d* flat, *d* sharp and *e* flat, etc. Suffice it to say, that for all practical purposes the theory of equal temperament is everywhere adopted, and twelve different sounds instead of seventeen or more sounds. In our theoretical studies, we speak of *enharmonic* changes when we represent a note by a different character although identical in sound, *e. g.* if instead of *G* sharp we substitute *A* flat. An *enharmonic modulation* is, therefore, a change in notation but not in sound. The chord *F* sharp, *A* sharp, *C* sharp, can, of course, for practical modulating purposes, be changed to *G* flat, *B* flat and *D* flat.

We have devoted considerable space without exhausting the subject to a proper definition of the terms diatonic, chromatic and enharmonic as these words are so often used in the theory of music, although they are not directly requisite in the study of the primary intervals of the scale.

All intervals are reckoned from the lower upward, unless otherwise specified, and the lowest note is always counted as one on the first; thus from *c* to *f* is a fourth, from *g* to *d* is a fifth, etc.

The intervals of second, third, sixth and seventh, are divided into major and minor, as:

A major third consists of two whole steps *e. g.* from *c* to *e*.  
A minor third consists of one and a half steps, *e. g.* from *a* to *c*.  
A major sixth consists of four and a half steps *e. g.* from *c* to *a*.  
A minor sixth consists of four whole steps *e. g.* from *e* to *c*.  
A major seventh consists of five and a half steps *e. g.* from *c* to *b*.  
A minor seventh consists of five whole steps *e. g.* from *d* to *c*.

The intervals of prime or unison octave, fifth and fourth are usually known as *perfect* if consisting of the number of steps here designated.

The unison or prime cannot possibly require any explanation, as it arises when two different parts have the same identical note or sound. A *perfect*

fourth consists of two steps and a half; all fourths in the scale are perfect e. g. *c* to *f*, *d* to *g*, etc., except one which is found from the fourth to seventh degree; for instance, in C major from *f* to *b*, which consists of three whole steps. It is called an *augmented* fourth, a special name "tritone" has been given to it which literally means "three tones." It formerly played an important part, as ancient theorists object to its use. The seventh degree was formerly called *mi*, hence arose the rule *mi contra fa* (*mi* against *fa*), and the old adage was "*mi contra fa diabolus est*," (*mi* against *fa* is a devil). There is no question that singers will find this interval very difficult to sing perfectly in tune, and as all rules in harmony and counterpoint, had special reference to vocal music, it can be easily understood that for this reason it was objected to besides sounding harsh to the sensitive ears of our forefathers whose compositions were all written in a *strict* style.

A perfect fifth consists of three steps and a half; all fifths in the scale are perfect, e. g. *c* to *g*, *g* to *d*, etc., except one from the seventh degree upward, for instance in C major from *b* to *f*, which consists only of three whole steps and is called the *diminished* or *imperfect* fifth.

**ADVICE.**—In order to get a thorough mastery over intervals much writing is necessary as well as reading and analyzing, although it is easy to recognize thirds not only from mere alphabetic order, but the position they occupy on the staff (they occur from line to line, or space to space), still it takes practice, when seeing these intervals, to know at once whether they are *major* or *minor*. Fifths are also easily determined, as their position on the staff occurs from line to second line, or space to second space.

Do NOT fail to tell your friends all about the REVIEW, especially that it is free of charge.

#### An Anecdote of Haydn.

In his youth, Haydn, accompanied by two friends, used to wander about the streets of Vienna by moonlight, and serenade, with trios of his composition, his friends and patrons. One night he happened to stop under the window of Bernardine Curtz, the director of the theatre. Down rushed the director in a state of great excitement.

"Who are you?" he shrieked.

"Joseph Haydn."

"Whose music is it?"

"Mine!"

"The deuce it is! at your age, too!"

"Why, I must begin with something!"

"Come along up stairs!"

And the enthusiastic director collared his prize, and was soon deep in explaining his mysteries of a libretto entitled "The Devil on Two Sticks." Haydn must write music for it according to Curtz's directions. It was no easy task. The music was to represent all sorts of things—catastrophes, fiascos, tempests. The tempest brought Haydn to his wit's end; for neither he nor Curtz had ever witnessed a sea storm. Haydn sat at the piano, banging away in despair; behind him stood the director, fuming and raving, and explaining what he did not understand to Haydn, who did not understand him. At last, in a state of distraction, the pianist, opening wide his arms and raising them aloft, brought down his fists simultaneously on the two extremities of the key-board, and then drawing them rapidly together till they met, made a clean sweep of all the notes.

"Bravo! bravo! that's it! that's the tempest!" cried Curtz; and, jumping wildly about, he finally threw his arms around the magician who had called the spirits from the vasty deep, and afterward paid him one hundred and thirty florins for the music—storm at sea included.

#### A PIANO BISMARCK.

Bismark has a rival—only he is in the piano trade. He hails from Berlin and his name is Scharff, and sharp he thinks himself undoubtedly. With an army of circulars he has fearlessly invaded the land of Steinway, Weber, Kranich & Bach, Knabe and a hundred others, who will, of course, immediately burn down their factories and close up their warehouses. The circulars seem to be Wagnerian, *i. e.* they are in the English of the future—perhaps; they are certainly not in the English of the present or of the past. But they deserve to be preserved, and we reproduce one in full, *verbatim, literatim et punctuatim*:

#### PIANOS MANUFACTORY.

PAUL SCHARFF

12. Mariannen-Platz Berlin S. O. Mariannen-Platz 12.  
The sale for sash or short sight paper.

| No. |  | Mark. |
|-----|--|-------|
| 1   | PIANO (Pianet), 1,13 Metre high  | —     |
| 2   | a. CABINET-PIANO (upright) in a pallisandre case, 1,25 Metre high. Construction: three-stringly resp. three-chorused, seven octaves, plate of metal, ivory keys, two pedals, chandeliers of bronze, consoles &c. | —     |
|     | b. do. the case of nut wood  | —     |
| 3   | a. CABINET-PIANO (upright) in a pallisandre case, 1,32 Metre high. Construction: three-stringly resp. three-chorused, seven octaves, complete frame of metal, ivory keys, two pedals, chandeliers of bronze &c.  | —     |
|     | b. do. the case of nut wood  | —     |
|     | c. do. to the form "Victoria" with corner-consoles, ornaments and head-dress &c.   | —     |
| 4   | a. CONCERT-PIANO (upright) in a pallisandre case, 1,38 Metre high, with complete frame of metal, ivory keys, two pedals, chandeliers of bronze &c.   | —     |
|     | b. do. to the form "Victoria" with corner-consoles, ornaments and head-dress &c.   | —     |
| 5   | a. CONCERT-PIANO (upright) in a pallisandre case, 1,38 Metre high, crossly strings, seven octaves, complete frame of metal, ivory keys, two pedals, double chandeliers of bronze &c.                             | —     |
|     | b. do. the case of nut wood  | —     |
|     | c. do. " " of ebony; the style to the Renaissance  | —     |
| 6   | CABINET-PIANOFORTE, cropped; crossly strings &c. — remarkably superior work  | —     |
|     | Cases and packing extra M. 20.   | —     |
|     | Export-cases   | 40.   |

Carrings according to order ad fair prices.

Fabrikation of pianos to the style of Renaissance or Antique, just so fitting to every arrangement of the room.

The pianos are already exported to all countries attended with the best succes. Considerable musicians particular confirm the punctual and easy manner of playing, the full sounding and durability of the structure.

Permanent stock of resonance wood and furnitures for the Pianos Manufactory.

Our readers will doubtless thank us for thus informing them where they can procure "three stringly resp. three chorused" cabinet-pianos of "nut wood" or "pallisandre" "to the form Victoria with corner-consoles, ornaments and head-dress," with or without "crossly strings," and all "cheap for sash or short sight paper"—extra "carrings ad fair prices;" a very superior "fabrikation."

Our lady friends will be highly pleased, we presume, with the "ornaments and head-dress," and as "the pianos are already exported to all countries attended with the best succes," one of which successful countries is doubtless the United States, they will probably soon have an opportunity of gazing upon the "full sounding structure," and listening to the "punctual and easy manner of playing" of these instruments.

The circular is printed on a double sheet, one side being devoted to a repetition of what we have reproduced above, but in the French language. This French circular reminds us of the argument of the Irish lawyer: "Now, yer honor, if you think this argument is not worth anything, I have another that is just as good!"

Our Frenchman—we always keep on hand a full stock of nationalities—says that, after mutilating his country, the Germans might spare his language the tortures it is made to undergo in the circular of Mr. Paul Scharff, the polyglottic Bismark of the piano trade. Try again, Herr Scharff, you're a success as a comic writer, whatever your pianos may be!



# KRANICH & BACH,

GRAND,

SQUARE and

UPRIGHT



PIANO



FORTES

## STAND FIRST OF ALL.

Having received the Highest Award at the Centennial Exhibition, 1876.

Also a number of

## GOLD MEDALS

Throughout the United States, and are endorsed by the leading Artists of this country.

PRICES REASONABLE.

TERMS EASY.

WAREROOM AND FACTORIES:

235, 237, 239, 241, 243 and 245 EAST 23d STREET, NEW YORK.

# The Best in the World.

THE

## Henry F. Miller

### PIANO-FORTES.

The Favorites in the Concert Halls.

Used by all the Great Artists

During the past three seasons, '76-'79.

Used at more than FIVE HUNDRED Concerts  
in Boston and vicinity.

CHAS. R. ADAMS,

The world-renowned tenor, says: "Of late I have had many opportunities of using your Pianos, and can say with pleasure, they have no superior in America, and my long experience abroad justifies me in placing them ahead of any foreign instruments of their kind."

HENRY MAPLESON,

Of London, Eng., the world-renowned operatic and concert manager, says: "Madame Roze and the other artists of my company are delighted with the 'MILLER' Piano, for its rich purity of tone, and the wonderful manner in which it sustains the voice."

A SPECIAL OFFER TO THE SUBSCRIBERS TO  
KUNKEL'S MUSICAL REVIEW.

To all who will write and mention that they are subscribers to this Journal, we will mail our new Catalogue, for which we usually request two three cent stamps to be sent,

≡ **FREE** ≡

It contains a full account of Piano-Forte manufacturing and elegant Engravings. In fact, this Catalogue is acknowledged to be a work of art. If parties are thinking of purchasing, please also mention it when writing.

## Henry F. Miller,

611 Washington Street,

BOSTON, MASS.

## KEEP'S SHIRTS

Very Best Quality, Perfect Fitting, Superior Workmanship.

Made in Elegant Styles from Wamsutta Muslin and best Irish Linen; Bosoms, 3-ply, all Linen—the very best; made to measure, **Six for \$9.**  
Perfect satisfaction guaranteed.

KEEP'S PARTLY-MADE SHIRTS, only plain seams to finish, **Six for \$6.**

NIGHT SHIRTS, extra long, - - \$1 each.

KEEP'S KID GLOVES

For Gents, the very best, plain or embroidered, \$1.15

KEEP'S UNDERWEAR

Comprises all the newest and best goods for Fall wear  
CANTON and SCARLET Twilled Fannel SHIRTS and DRAWERS for 75c. to \$1.50.

Angelo Fleece, Scotch Wool and Shetland Shirts and Drawers from 60c. to \$2.50 each.

Scarlet Wool Knit Shirts and Drawers, \$1.50.

THE LATEST NOVELTIES

Are now ready in GENTS' SILK, LINEN and CAMBRIC HANDKERCHIEFS. Neckwear in elegant designs and effects. Our Gold-plated Jewelry is the very best quality. Scarf Rings, Pins, Studs, Sleeve and Collar Buttons, at about one-half the usual cost elsewhere.

Samples and circulars mailed free.

Perfect satisfaction guaranteed in all of Keep's Goods.

GIBERT BROS., Gen'l Agents.

621 Olive Street,

ST. LOUIS.

180 West Fourth Street, Cincinnati.

## SCHARR BROS.,

### Engravers and Stationers

Seventh & Olive, St. Louis.

IVORY AND RUSSIA LEATHER CARD CASES  
AND POCKET BOOKS.

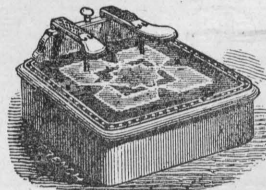
Fine Stationery of all kinds for the Holidays.  
Wedding, Visiting Cards, etc.

## MATHIAS

### Patent Piano Footstool,

WITH PEDAL ATTACHMENT

FOR YOUNG PUPILS.



This Footstool should be with every piano, on which children are to play.

Highly recommended by the most prominent teachers—among others: S. B. Mills, Fred. Brandeis, Chas. Kunkel, Louis Staab, A. J. Davis, A. Paur, Chas. Heydtmann, H. S. Perkins, W. C. Coffin, etc. Send for Circulars.

L. MATHIAS, 305 Summer St., Toledo, O.



## MUSIC IN ST. LOUIS.

## Pope's Theatre.

Engagements to week ending October 11th: Lawrence Barrett Company—October 1st and 2d, Julius Caesar; October 3d, Money; October 4th (matinee), Romeo and Juliet; October 4th, Richard III.

October 6th.—Haverly's New York Juvenile Pinafore Troupe for one week—six evening and two matinee performances.

This troupe has been playing to crowded houses everywhere, and wherever it appears the press unanimously pronounce it the foremost of Pinafore troupes in the country.

THE Socialer Sængerchor are wrestling with "Das Glueck von Edenhall."

MISS ANNA ROES, from London, England, is a recent addition to the musical profession of our city. Miss Roes studied for six years under the best masters of the English capital and comes to our city with the best of recommendations. Her address is 1030 South Thirteenth street, where she will be happy to receive applicants for instruction on the piano.

THE St. Louis Amateur Orchestra held its annual election Sept. 1st, when the following officers were elected: John Kieselhorst, President; Geo. L. Hitchcock, Vice-President; Aug. H. Kirchner, Secretary; Chas. G. Balmer, Treasurer; John G. Schuler, Librarian; Waldemar Malmene, Musical Director. The orchestra has twenty-three members.

THE Liederkrantz Society is actively rehearsing Vierling's "Raub der Sabinerinnen," and propose to produce it during the month of November, with full orchestra.

Articles of Association of the "Liederkrantz Building Association" were recorded in the office of Recorder of Deeds on September 27th. The object of the association is to erect a suitable building for the Liederkrantz, and the capital stock to be \$10,000, but which may be increased to \$50,000. The association is empowered to commence building as soon as the former sum is subscribed. Shares of stock are \$20 each, and the incorporators are Eugene Haas, Ferdinand Herold, F. W. Sennewald, Charles Wezler, Theo. Kalb, Edmont Froelich, Louis Gottschalk, Ferd. Diehm, Joseph Schneider, Wm. J. Lemp, S. Kehrman, A. Linck and Ernest Ohlshausen.

PROF. BOWMAN now has a weekly rehearsal of congregational singing on Friday evenings, at the Second Baptist Church. The church has a large, intelligent and musical congregation and ought to be able to have first-class congregational singing. We have noticed in these meetings a great preponderance of ladies—at least four to one gentleman. This, we think, indicates a fault in our American education: the girls are taught music and learn to love it; the boys, with often greater natural musical talents, are in many cases left in ignorance of even the rudiments of music and become indifferent to it or ashamed to show their ignorance of it. Prof. Bowman has an abundance of soprano and alto, but where are the basses and still more the tenors? We suggest that the Professor appoint a recruiting brigade of the many young ladies who admirably obey his *baton*, to fill the depleted ranks of the "men-singers." The Professor's *baton*, by the way, is only a figure of speech; had it not better be a reality? We believe that a well handled *baton* is a better guide for congregational singing than an organ or piano; especially where variations are, as they should be, made in the tempo, in order to vary the expression with the varying sentiment of the words.

The organ of the new Second Baptist Church is said by the builders, the Messrs. Odell, to be the best, though not the largest, they have ever made. It contains some novel features. A grand organ concert will be given under the auspices of Prof. Bowman, before the church is formally dedicated.

"SILVER POPLAR WALTZ," by Greene. A showy and elegant piece for the parlor. Price 75 cents. Get it and have the REVIEW sent to you six months free of charge.

THE FRITCH CONCERT.—Mercantile Library Hall was filled on the evening of September 26th, with an appreciative audience assembled to do honor to one of St. Louis' fair daughters, who, they expect, will ere long do honor to the city she calls her home. Miss Fritch had attained considerable prominence as an amateur when she determined to become a professional, and, with that end in view, went to Europe where she has been studying under Stockhausen, of Frankfurt, and Randegger, of London. That she has profited by the tuition of her able masters was apparent to all who heard her; that she has not reached the highest results possible, Miss Fritch herself believes, since she returns to London to further prosecute her studies. The following was the programme:

1. Grand Quintette in D minor, *Lachner*, (for piano, first violin, second violin, viola, violoncello—(a) allegro, (b) andante con moto, (c) allegro, finale. L. Hammerstein, E. Spiering, P. G. Anton, J. Boehmen, Louis Mayer. 2. Soprano Solo—Polacca—"I Puritani," *Bellini*. Miss Letitia L. Fritch. 3. Violin Solo—"Concerto," *Beethoven*, Mr. George Heerich. 4. Baritone Solo—"The Erl King," *Schubert*. Mr. Oscar R. Steins. 5. Ballad—"The Wood," *Wekertlin*, (sung with great success by Miss Fritch in London), Miss Letitia L. Fritch. 6. Baritone Solo—"The Wish," *Brandeis*. Mr. Oscar R. Steins. 7. Violin Solo—"Sonata," *Beethoven*. Mr. George Heerich. 8. Grand Aria—(Recitative and Rondo)—"Don Giovanni," *Mozart*. Miss Letitia L. Fritch.

Judging from its efforts in former years, we had expected

better work from the Philharmonic Quintette Club. Mr. Spiering's violin seemed to be suffering from a cold, and its tones were often anything but satisfactory. Then, too, the club has lost one of its strongest members, through the departure of the young artist, Miss Lena Anton, whose place at the piano was occupied but not filled, by Mr. Hammerstein. All in all, while the club's rendering of *Lachner's* quintette in D minor might have been worse, it was far from satisfactory.

In the polacca from "*I Puritani*," Miss Fritch exhibited a clear, resonant and thoroughly cultivated voice, but, owing perhaps, to a little embarrassment, she took it in rather too slow a tempo, thus detracting from its brilliancy. In her other numbers, however, she redeemed the slight fault we have mentioned, by truly artistic vocalization. That the audience were delighted, was shown by their applause, the numerous *encores*, and the many elegant floral tributes which the young artist received. We hope great things from Letitia Fritch, and since she seems to understand that work is the price of success, we do not believe we shall be disappointed.

Mr. George Heerich played his violin solos, especially *Vieuxtemps' concerto* (not *Beethoven's* as was stated in programme) in a way which reminded us of *Wilhemj*, though their effect was marred by the inartistic accompaniment, which they received at the hands of Mr. Hammerstein. In remembering that Mr. Spiering had been the first teacher of this rising young artist, we were disposed to forgive him his own shortcomings in his share of the evening's programme.

Mr. Oscar Steins was in splendid voice and surpassed himself in the rendering of his selections. For Mr. Robyn's accompaniments we have nothing but praise. We only regretted that as an *encore* Miss Fritch did not see fit to give us one of this gifted author's compositions, such as "*Bliss all Raptures Past Excelling*," or the simpler though artistic ballad, "*I Love but Thee*." We should have loved to hear them sung as Miss Fritch could sing them, with the composer's own accompaniment.

We join with the musical public of St. Louis to bid a hearty *bon voyage* to Miss Fritch, and shall look forward with pleasure to her return among us when her course of study shall have been completed.

WE call the attention of our readers to the fact that Mr. Waldauer has established an Organ Department at the Beethoven Conservatory in this city, thus giving an opportunity to those who want to perfect themselves in the higher art of organ playing. Mr. Epstein, the organist of St. John's Church, has been especially engaged as organ teacher for this Department, and his high reputation in every branch of Church Music is sufficient guarantee that he will make the Organ Department a success.

A VISITOR to our city writing from here to *Dwight's Journal of Music* makes the following remarks, which we fully indorse and recommend to the thoughtful consideration of our local musicians:

"It has been said by a wise writer on the subject of education, that to educate a person fully was simply to lift him from 'a state of dependence to one which gave him the full power over his faculties and of himself.' So it seems to me that every city that pretends to have a love of culture, and desires to advance the arts, must make herself independent of all other places, by supporting within her limits all those artists who can best carry out all enterprises that have this aim in view. In St. Louis I find the material for a much greater degree of advancement than is at present indicated. \* \* \* \* \*

I have had the pleasure of hearing a large number of the home vocalists of this city, and find that it is rich in voices of a good character; and indeed some of the singers have organs that have given them a much wider reputation than comes from simple local fame.

In orchestral matters St. Louis, like Chicago, suffers, and no home organization for symphony concerts exists, although there are a number of good men with whom to form a band, should a well-directed effort be made.

In regard to the public support given to musical enterprises of a home nature I heard much complaint, and was informed that nearly every endeavor made for the advancement of oratorio, or symphony concerts, failed for want of financial aid. Yet it must not be supposed that St. Louis does not contain music-lovers, for a most appreciative audience is often assembled to give welcome to some great artist who may visit the city. Yet it seems to me that the whole matter of its want of activity in music rests mostly upon the fact that it goes outside of itself for its dependence. If the musical profession would organize with the intent of advancing their art, by the formation of societies that could give in an adequate manner symphony, oratorio, and chamber concerts, and collectively try to awaken the public to the realization that the home-talent was in earnest in its endeavors to cultivate a love for good music, I think the city would take a pride in her own, and give them of her wealth to support their undertakings. There might follow the large festivals after a season, and the city would draw from the outside world, and music-lovers would come to pay homage to the shrine of art. The dependent would find their own powers, and use them with self-satisfying certainty. There are golden opportunities for the earnest lovers of art, if they will only concentrate their endeavors until they are stamped with a true purpose."

"SILVER DUST SCHOTTISCHE," by Meyer. Moderately easy, 50 cts. A good piece for young players. The REVIEW for four months will be sent gratis to any one who purchases the above piece.

## ROBYN vs. LEBRUN.

## Another Contribution to the Early History of Music in St. Louis.

We have received from Prof. Wm. Robyn an elaborate answer to Mr. Lebrun's article contained in our last number. Its great length prevents our publishing it entire, and the personal character of many of its utterances would in any event preclude their insertion. In justice to Mr. Robyn, however, we insert the material parts of his communication, and with this we close our columns to a discussion which, however interesting to its authors, would fail of interest to our readers. The REVIEW is not a local paper, and we will not have it made such. If the parties to this discussion desire to continue it, we suppose the columns of the local press will be open to them.

Mr. Robyn's communication opens with the copy of a letter addressed on January 17, 1840, to the "St. Louis German Brass Band," and signed by Benj. McKenney and Jacob Smith. We will now let Mr. Robyn talk:

"By looking over the files of the *Republican* of that time, you will find a grand concert given by the St. Louis German Brass Band at the Concert Hall. This concert was given, assisted by Mr. Charles Balmer, as pianist, Miss Therese Weber, (since the wife of Mr. Charles Balmer), as soprano, Mr. Carriere, solo flutist (a graduate of the Conservatory of Paris), and Mr. Martinez, a great guitar player.

I will now enlighten Mr. Lebrun, by naming the instruments we used in our band in 1839.

E flat bugle, B flat bugle, French horns, trumpets, alto, tenor and bass trombone, and ophicleide. Does Mr. Lebrun think this is not a brass band? Now I will name some of the members, although forty years have elapsed. Some have left the city, some have died, still I remember the following names: Messrs. Philip and Henry Burg, Mr. Louis Schnell, Mr. Schilling, Mr. Giesler, Mr. Hoffman, Mr. Henneberg and others.

Now, Mr. Editor, I will tell you what kind of a *barn* the inhabitants of old St. Louis went to a few years previous to 1840. (I maintain that 1837 is several years previous to 1840). I will tell you also how I found St. Louis in 1837. My first engagement in 1837 was at Ludlow and Smith's theatre, a *large brick building* put up for that purpose on the corner where the post-office stands at present. Remember this was in 1837, several years before 1840. So much for the *barn* of Mr. Lebrun's informer. St. Louis had in 1837 13,000 inhabitants; rather a big village, was it not? Our orchestra would compare favorably with any theatre orchestra of the present time, and as Mr. Lebrun is so particular to know the instruments from which the music came, I will name them, and at the same time some of the players. Our leader, Mr. Mueller, had been for a number of years leader of a theatre orchestra in London. A first-class musician and good violin player. Two violins, alto violin, violoncello and double bass, two clarinets, flute, two horns, two trumpets, trombone and drum. Let Mr. Lebrun compare this village orchestra with the present orchestra of our theatres in a city of 500,000 inhabitants. Our first horn player was a Frenchman, Mr. Marchant, who could do *more* on his horn *without* valves than many a horn player at the present time on his horn *with* valves. Mr. John Braun was as good a clarinet player as we have at the present time. He played also several other instruments. Before coming to this country he was for many years the first clarinet player in a military band at Cassel, (Germany). Mr. Henry Burg, our second clarinet was also a member of a Bavarian military band, and played also several other instruments. The violoncello player, Mr. Johnston, was a young gentleman from Louisville, also a good trombone player. Our trombone player was a young Englishman, Mr. Trust, who delighted the audience many an evening with solos on his instrument; he was also a good harp player. Mr. Louis Schnell, of whom Mr. Lebrun says, "was no fiddler at all," played the second violin to the satisfaction of all.

I intended to prove to Mr. Lebrun that I was leader of a reed and a brass band even earlier than 1840. In 1838 I accepted an engagement as professor of music at the college (St. Louis University), and was there the leader of the Philharmonic (a society still existing), Washington avenue, between Ninth and Tenth streets, but as that place was out of the city at that time, did not mention it.

Will Mr. Lebrun be kind enough to enlighten the St. Louis musicians on the difference between a reed, military and harmonic band? I am sure every musician would be thankful to know the difference between these three bands.

Read publishers' card, page 28, and see that the REVIEW is free of charge. Tell your friends, and have them send in their subscriptions.

## NEW MUSIC.

The publishers take pleasure in calling the attention of their friends and patrons to five new piano compositions of Robert Goldbeck, a composer who has lately displayed a vitality, imaginative force and power of beautiful melody, that must quickly win him hosts of admirers, in the old world as well as the new. "Le Délire," Valse de Concert, is an exceedingly graceful piece, well rounded in form and overflowing with sparkling melody. "Sweet Laughter," Morceau Etude, expresses what its name implies, in the most bewitching manner. "La Melodia d'Amore," Romanza, dedicated to W. H. Sherwood, will give that great artist an opportunity to sing upon his instrument in his most impassioned vein. "Abendglocken" (Evening Bells), is a gem of intense beauty and easy withal. "Dreams of Home, Sweet Home," is a beautiful concert piece of which we have spoken heretofore. In concluding this short notice we may whisper into the fair ears of the entire young ladies of the United States (an operation most delightful, and "sweetness long drawn" enough to satisfy the most ardent admirer of the young deities, that we have in store for them, by the same composer, a very playable piece called "La Marche des Jeunes Dames," for two hands, but also arranged for four, a compliment expressed in such piquant strains, combining at the same time so original a French lesson, that the fair ones to whom it is addressed will feel irresistibly impelled to perform the most graceful walking match yet heard of in these pedestrian days.

"MARCH OF THE GOBLINS"—Julia Rive-King. Mme. Rive-King's compositions are always good, but this is one of her best. These are good natured goblins; there is nothing of the evil spirit about them, and while their march is not without weird effects, it is full of true melodic and rhythmic beauty. The idea of the piece is well expressed in the lines printed beneath the title, which are an impromptu, written by one of our contributors upon hearing it played from Mme. Rive-King's score just before publication. We here reproduce them:

"Come, goblins, come!  
'Tis now the midnight hour;  
Come, goblins, come!  
The world is in your power.  
Forth from your secret homes  
Ye goblins, elves and gnomes!  
For in yon hollow ground,  
Till break of day,  
The mystic circle round  
We'll trip away.  
Haste, goblins, haste!  
For soon the east will glow;  
Haste, goblins, haste!  
Ere long the cock will crow.  
Ye know the gnomic law:  
All must at dawn withdraw,  
Lest mortal eye descry  
Your mystic haunting—  
See, see the red'ning sky!  
Cockcrow! Avaunt!!"

## New Publications of G. Schirmer, New York.

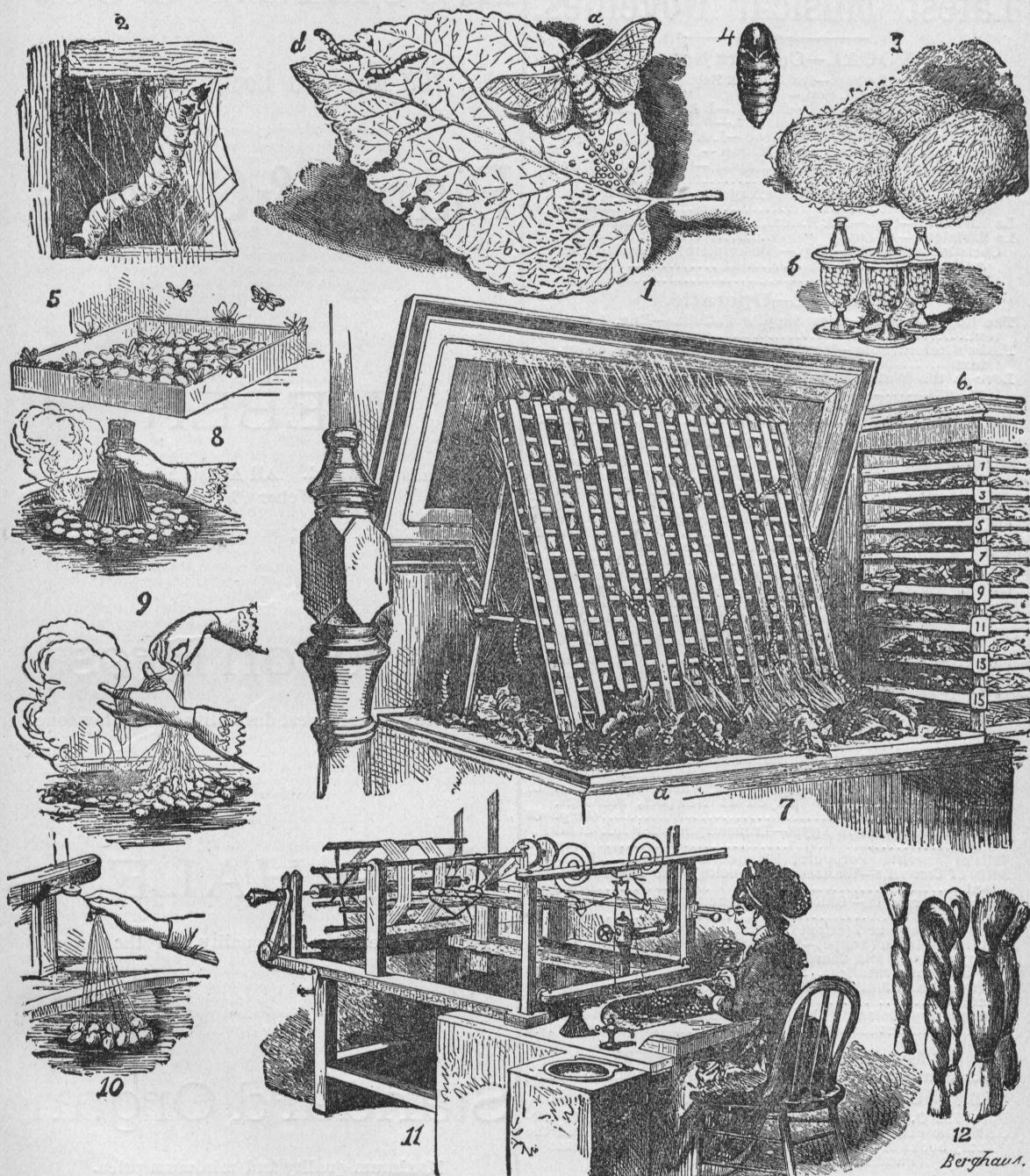
We have received a large number of Robert Goldbeck's new compositions, issued by the above music publishing firm. The most important of these consist in a series of sixteen pieces, divided into four sections, as follows: I. "Sentiments Poétiques": 1. Dreams of Childhood; 2. Hilarity; 3. Despair; 4. Fidelity (Treue); 5. The Bride; 6. Charity; 7. Song of Rest. II. "Petits Morceaux": 8. Cradle Song; 9. Désir du Retour; 10. Petite Etude; 11. Weeping Rock. III. "Morceaux de Salon": 12. Manitou; 13. Rose blanche et rouge; 14. Beyond; 15. Tenerezza. IV. "Finale": Minerva, Grande Polonaise de Concert. Besides these there is the famous "Cricket," an irresistible concert piece, and "Amitié a St. Louis," written in form of a "melodie et canon." Want of space forbids our giving a detailed criticism of these publications in our present monthly review, but we say emphatically that they place Robert Goldbeck in the front rank of living composers. The above pieces are issued in the most elegant manner as to typography, etc., for which this house is so favorably known.

WOULDN'T our American opera makers stand a better chance if they didn't gabble so much about imitating "Pinafore"? Imitations are dangerous things, gentlemen. Best try and be original. There was light, sparkling music long before "Pinafore," and it would be as fair to call every tragedy a following of Shakespeare as it is to speak of every comic opera as a copy of Sullivan. Besides, you know, Sullivan and Gilbert are themselves imitators. They confess, or at least, D'Oyley Carte does for them, that they got the idea of their style from French opera bouffe.—*Philadelphia Mirror*.



# HOW CORTICELLI SILK IS MADE.

AN ILLUSTRATION OF THE MODE OF PRODUCING SILK.



1. *a.* The Moth Laying Eggs. 2. Silkworm One Day Old. 3. Silkworm Three Days Old. 4. Silkworm Seven Days Old. 5. Silkworm Spinning a Cocoon. 6. Cocoons. 7. Chrysalis. 8. Moths emerging from Cocoons. 9. Glass Jars of Cocoons. 10. *a.* Double Lattice Frame for the worms to Spin upon. 11. Case showing Progressive Daily Growth of Worms. 12. Loosening the Outer Fibre of the Cocoons. 13. Removing the Outer Fibre. 14. Gathering into Threads. 15. Reeling Silk Thread. 16. Hanks of Raw Silk.

OVER  
200 Shades.

## Corticelli Spool Silk.

The Purest, Smoothest,  
Strongest and Best  
in the World.

Ladies, be sure and ask for Corticelli, and take no other. Every spool is guaranteed.  
Manufactured by NONOTUCK SILK CO.  
Mills, Florence and Leeds, Mass.

Salesroom for Southwest, 417 & 419 N. 4th St., St. Louis  
C. H. SAMPSON, Agent.

## BALMER & WEBER'S Latest Musical Novelties.

### VOCAL—Concert Songs.

|  |                  |    |
|--|------------------|----|
| Love's Ecstasy—for Sop.—Ital., Ger. & Eng. text..                    | <i>Carl Bohm</i> | 75 |
| Love's Ecstasy—for M. Sop.—  | "                | 75 |
| The Sunset (Il Tramonto)—for Sop.—I. & E. text..                     | <i>A. Fusco</i>  | 50 |
| The Sunset (Il Tramonto)—M. Sop.—                                    | "                | 50 |
| Come where the Zephyrs play—Sop.—I. & E. text..                      | <i>Meininger</i> | 60 |
| Come where the Zephyrs play—M. Sop.—                                 | "                | 60 |
| Farewell to Naples (L'Addio a Napoli)—Sop.—Ital. & Eng. text.....    | <i>Lavignie</i>  | 40 |
| Farewell to Naples (L'Addio a Napoli)—M. Sop.—I. & E. text.....      | <i>Lavignie</i>  | 40 |
| La Farfaletta—Sop.—I. & E. text.....                                 | <i>Meininger</i> | 60 |
| La Farfaletta—M. Sop.—   | "                | 60 |
| Christine of Sweden—Sop.—(Descriptive)—French, Eng. & Ger. text..... | <i>Concone</i>   | 75 |
| Song of the Brook—Sop.....   | <i>Meininger</i> | 50 |

### VOCAL—Operatic.

|  |                |    |
|--|----------------|----|
| The Reporter Song—from Suppé's <i>Fatinitza</i> —Eng. & Ger. text.....     | <i>Schuman</i> | 50 |
| Pasha's Reform Song—from Suppé's <i>Fatinitza</i> —Eng. & Ger. text.....   | <i>Schuman</i> | 35 |
| Love is the Watchword—from Suppé's <i>Fatinitza</i> —Eng. & Ger. text..... | <i>Schuman</i> | 35 |
| Kismet—Duet—from Suppé's <i>Fatinitza</i> —English & German text.....      | <i>Schuman</i> | 35 |

### VOCAL—Miscellaneous.

|  |                      |    |
|--|----------------------|----|
| Sun of my Soul—Sop.—Aria for Offertory.....                      | <i>Ballmann</i>      | 40 |
| Sailor's Farewell—Duet for Sop. & Bass.....                      | <i>J. E. Mueller</i> | 50 |
| Save my Child—Descriptive Song & Chorus.....                     | <i>Harry Banks</i>   | 35 |
| Borkin's Night—Descriptive Song & Chorus.....                    | <i>Van Berg</i>      | 35 |
| Flirting on the Lawn—Serio-comic Song with Female Chorus.....    | <i>Dumont</i>        | 40 |
| The Old-Fashioned Cradle—the best pathetic Song ever issued..... | <i>Dumont</i>        | 40 |
| Dreams that Once were Mine—Song and Chorus.....                  | <i>Dumont</i>        | 40 |
| Darling Awake, from thy Dreams—Serenade, Song and Chorus.....    | <i>Dumont</i>        | 40 |
| Elegant title pages grace mostly all of the above.               |                      |    |

### LATE INSTRUMENTAL MUSIC.

|  |                      |             |
|--|----------------------|-------------|
| Fire-Fly—Caprice de Salon.....   | <i>Garrat</i>        | 75          |
| Sounds from the Pines—Descriptive Concert Fantasia.                                  | <i>Wyman</i>         | 60          |
| Shepherd Maiden—Descriptive Fantaisie Pastorale...                                   | <i>Lange</i>         | 60          |
| Home, Sweet Home—the very latest and best Transcription Op. 145.....                 | <i>S. Smith</i>      | 75          |
| Rubicon Grand March de Concert—by the author of <i>Falling Leaves</i> .....          | <i>J. E. Mueller</i> | 60          |
| Forest Oak March—by the author of <i>Forest Home March</i> —                         | <i>T. Stephenson</i> | 35          |
| Parting Regrets—Waltzes—played everywhere.....                                       | <i>Gungl</i>         | 60          |
| San Antonio—Waltzes—as played at Newport, Saratoga, etc.....                         | <i>Gungl</i>         | 60          |
| Prayer from Moses in Egypt—Transcription for left hand alone.....                    | <i>Frey</i>          | 60          |
| Bells of Cornville—Potpourri (Planquette)—17 Airs.....                               | <i>Beyer</i>         | 75          |
| Bells of Cornville—Waltzes (Planquette)—the best set extant.....                     | <i>Beyer</i>         | 60          |
| Bells of Cornville—Galop—(Planquette)—played everywhere.....                         | <i>Beyer</i>         | 30          |
| Fatinitza—Potpourri (Suppé).....   | <i>Lange</i>         | 50          |
| Fatinitza—March (Suppé)—the original copy.....                                       | "                    | 35          |
| Czerny's Scales and Chords—with foreign fingering as used by all Conservatories..... | "                    | 35          |
| Czerny's Grand Finishing Studies—in six books—best edition extant.....               | "                    | each \$1 25 |
| Conservatory Finishing Studies—with marginal notes to aid teachers and students..... | <i>Lawitzky</i>      | 1 75        |

### BALMER & WEBER

Recommend to Teachers, Mothers, Sisters, Cousins, Aunts, etc.,

### SCHUMAN'S INSTRUCTORS

For PIANO, VIOLIN, FLUTE, GUITAR and CABINET ORGAN—the cheapest and most practical books extant, and the only books of this kind that have Instructions in GERMAN and ENGLISH.—Price 75 Cents each.

### BALMER & WEBER

Will mail to any address their

### NEW DESCRIPTIVE CATALOGUE,

containing over FOUR THOUSAND different pieces of Music, all so correctly classified and graded, that parties from a distance can safely order from one of the most popular and valuable Catalogues in the land without fear of disappointment. Besides BALMER & WEBER are noted for filling orders promptly.

Any musical information will be cheerfully given, and our knowledge of many different languages enables us to find anything—if it is in existence! For anything in the Music line address the oldest and only reliable Music House in the West—

**BALMER & WEBER,**  
ST. LOUIS, MO.

## A. SUMNER & CO.

708 and 710 Locust Street,

## Pianos & Organs

THE

WEBER,

Which leads the world. All Artists admire and buy the Weber Piano.

## Hazelton Bros.

Celebrated for their great durability and mellow tone.

J. P. HALE.

Nothing like them in quality, for the price.

## Standard Organ

Maximum quality and minimum price.

Instruments fully warranted and satisfaction guaranteed. Send for Price List. Correspondence solicited.

**A. SUMNER & CO.**



For Kunkel's Musical Review.

**"SO MUCH BETWEEN US."**

"So much between us!" Does the sun,  
Because such distance lies between,  
Refuse to shine the earth upon  
And deck it all in living green?  
Or does the steadfast polar star  
That nightly gleams upon the sea,  
Because it is from him so far,  
Refuse the sailor's guide to be?

"So much between us!" Does the cloud,  
When looks to it the drooping flow'r,  
Because it sails above so proud,  
Deny the soft, refreshing show'r?  
Or stops the ever-sparkling stream,  
As it runs seaward o'er the lea,  
To say, "O sea, vain is my dream  
To be one day made one with thee?"

Thou art my sun, my guiding star:  
Oh, light me with thy beams of love,  
Though I should seem from thee as far  
As is the earth from heav'n above.  
Thou art my cloud, I pray thee. Sweet,  
Deny me not the fost'ring rain!  
Love, 'bide awhile, and we shall meet,  
As meet the river and the main.

I. D. F.

**Theatrical Orchestra Behavior.**

Would it not be well for the musical gentlemen before the footlights to remember that many auditors must sit near their fenced domain, and that such auditors have rights which even musicians are bound to respect?

As a rule the occupants of front seats are second to none in the house in their appreciation of the nice points of the drama. Often they attend for critical observation, and there is no reason why they should be disturbed by the untimely laughter and impertinent chat of two or three violinists or pipers, who do not care for the play, because they see it so often, and have the bad manners not to reserve their familiar gossip for the music room. Sometimes, indeed, their music itself requires the interchange of a few words, but such occasions are rare, and behavior that would be attributed to ill-breeding in a spectator is not worthy a better name because the offender belongs to the orchestra. The best leaders rarely attract undue attention to themselves by voice or manner, yet there is in Boston a prominent director whose remarks, both musical and dramatic, are constantly to be heard, not only by all the members of his band, but by listeners through several tiers of parquette seats. Next in annoyance to extra conversation by actors, always intolerable when observable, is such conversation in the orchestra, and should be positively forbidden as weakening the efforts of the actors by the introduction of a distracting element. Even orchestral commands need not be issued in the voice of a colonel to his regiment.—*American Art Journal*.

AT THE recent Fair of the New England Society, held at Worcester, Mass., the Loring and Blake organs took the first premium, a gold medal. An honor well bestowed. The Loring and Blake Organ Company has recently shipped to London an instrument which is described by the *Worcester Evening Gazette* as "a monster instrument cased in rich black and burl walnut, standing fourteen feet high, with illuminated pipe-organ front and three manuals. The design is unique and tasteful, and the case is finished in the most careful and thorough manner. The organ is one of the largest reed instruments ever made, containing over 1000 reeds, and it surpasses many pipe organs in large churches in compass and power. Its capacity will appear to those familiar with this class of instruments by a glance at the following list of its components:—

| CHOIR MANUAL.  |              | GREAT MANUAL.     |                 |
|----------------|--------------|-------------------|-----------------|
| Euphone,       | 16 feet tone | Tibia Major,      | 16 feet tone    |
| Salicional,    | 8 " "        | Trumpet,          | 8 " "           |
| Fugara,        | 4 " "        | Octave,           | 4 " "           |
| Eolina,        | 16 " "       | Flautino,         | 2 " "           |
| Keraulophon,   | 8 " "        | Contra Gamba,     | 16 " "          |
| Celestina,     | 4 " "        | Horn Diapason,    | 8 " "           |
| Claronet,      | 8 " "        | Clarion,          | 4 " "           |
|                |              | Tyrolean Pipe,    | 2 " "           |
| SWELL MANUAL.  |              | MECHANICAL STOPS. |                 |
| Bourdon,       | 16 feet tone | Coupler.          | Swell to Great  |
| Diapason,      | 8 " "        | "                 | Choir to Swell  |
| Violetta,      | 4 " "        | "                 | Octave to Great |
| Fagotta,       | 16 " "       | "                 | Great to Pedals |
| Melodia,       | 8 " "        | "                 | Swell to Pedals |
| Flute,         | 4 " "        | "                 | Swell Forte     |
| Vox Celeste,   | 8 " "        | "                 | Vox Humana      |
| PEDAL CLAVIER. |              |                   | Delicato        |
| Sub Bourdon,   | 32 feet tone |                   | Echo            |
| Dolcian,       | 16 " "       |                   |                 |
| Violoncello,   | 8 " "        |                   |                 |

Total: 25 sets of Reeds and 34 Stops."

READER, have you spoken to any of your friends about the REVIEW? If not, please do so; and if you have, continue in the good work.

**COMICAL CHORDS.**

THE Chinaman had a good grip on the idea when he spoke of the cucumber as "no belly good."

THAT PINAFORE BUSINESS.—Tommy—Gimme a cake. Mamma—If what—If you please. Tommy—Oh, let up on that Pinafore business; gimme a cake!

APPEARANCES.—Hairdresser—"Tremendous 'ed of 'air, sir! Better let me cut the 'ole of it horf!" Eminent Violinist—"Why?" Hairdresser—"Well, you'll excuse my saying so, but it makes you look like one of them fiddler chaps, you know!"

HE had an auburn-haired girl and promised to take her out riding. She met him at the door when he drove up, and he exclaimed, "Hello! Ready?" She misunderstood him, and they don't speak now. Thus slang makes another slap at love's young dream.

"STOP ze moozeek!" shouted Prince Perino, rushing frantically through the hall of the villa. "Ze partie he is break up—one of ze guests insult my wife!" But before the ladies could get their shawls the Prince came running back, saying: "Never mind; you dance plentee more. Eet is all right; ze gentleman say he did not know it was my wife."

A SUCCESSFUL diamond digger, returning from the Cape, was overheard holding forth to the passengers on the delights and merits of his native Kilkenny. "Shure," said he, "in the part of the country I come from there's the grandest families in the kingdom." His wife here cut in—"Well, Mike, I don't think much of your grand families. When we were at Kilkenny Castle, blessed if I didn't see two young ladies playing on the same pianer, as though with all the money there they couldn't have one a piece! Mean things I call 'em!"

"TRY me a ballad, ladye faire, my ladye a ballad try." And ye man he twirled ye black moustache that covered ye upper lip. She lays aside her "broiderie"—for hys love she stryves to wyn—and to the weird-like ayr the ladye faire attuned her mandolyn. "I do not care for a wild romance of ye days of old," says he, "but rather I'd hear, if my ladye please, some touching melodie." And over ye ladye's music book ye gallant soldier leans, while she sings, with a sweet and angel voice, "Captain Jinks of ye Horse Marynes."

**"As Ithers See Us."**

We are in constant receipt of letters from eminent teachers all over the United States, commending our publications for their accuracy and neatness. One of the latest is the following from the eminent pianist E. Liebling, of Chicago:

CHICAGO, September 13, 1879.

MESSRS. KUNKEL BROS.:

DEAR SIRS—I consider your editions the best published in this country. In correctness and fingering they compare favorably with the best European editions, such as Klindworth's, Chopin, Keulak's, Mendelssohn, etc. I would especially recommend your Czerny Studies to every teacher as eminently useful. Believe me yours truly, E. LIEBLING.

**Liszt to Julia Rive-King.**

Mme. Julia Rive-King recently received the following high testimonial to her powers as a composer, in an autograph letter from the great master, Franz Liszt:

"MADAME:—L'echo de vos eclatants succes m'arrive souvent. J'y applaudis volontiers, et vous remercie de l'aimable attention que vous me temoignez par la dedicace de votre 'Polonaise Heroique.' Elle semble commander la pompeuse et martiale instrumentation de nombreux clairons et tambours  
"Veuillez bien agreer, Madame, mes tres humbles hommages. F. LISZT.

"28 Aout, '79.

"Bayreuth."

TRANSLATION.

"MADAME:—The echo of your brilliant successes often reaches me. I willingly applaud them, and thank you for the amiable attention which you exhibit toward me in dedicating to me your 'Polonaise Heroique.' It seems to demand the pompous instrumentation of clarions and drums.

"Please accept, Madame, my very humble homage.

F. LISZT.

"BAYREUTH, August 28, '79."

We give above our own translation of Liszt's very complimentary letter to Mme. Julia Rive-King. The translations given by most of our cotemporaries are incorrect and incoherent.

## CZERNY'S ETUDES DE VELOCITE.

EDITED BY F. BAUSEMER AND CHARLES KUNKEL.

The second book of this edition contains twelve selected studies, which, in their various degrees of difficulty, embrace the most essential point to develop technical difficulties.

No. 1 has for its aim to distinguish a well sustained melody from an accompanying part in the right hand. In the first eight measures the melody appears in the upper part, while in the next four measures it is transferred to the lower part in the right hand. Two foot-notes explain the proper playing of these passages. There is an added left hand part which will tax the player's ability to connect the spread out *arpeggios*, which should be practiced slowly and carefully alone before attempting to play both hands together.

No. 2, a *tremolo* study for both hands, requiring great neatness in order to secure a light, feathery touch. The last six measures introduce the tremolo with skips into the octaves which ought to be taken up as a separate study.

No. 3 is especially designed to strengthen the weaker fingers of the right hand. From the ninth measure great care has to be taken to secure perfect independence in the two hands, so that the left has a well defined *staccato*, and the right a well connected *legato*. Similar passages occur later; the left hand skips on page seven require separate study and careful attention to a light wrist action. The editors have added original *ad libitum* left hand passages in the first eight measures and again from forty-first measure, which are happily invented and will increase the difficulty of performing this exercise.

No. 4 requires elasticity and lightness of arm and wrist throughout, in order to give it that elegance which the composer designed. Teachers will notice that pupils are inclined to overlook that the first rest in each group is but a thirty-second rest and make it too long, almost a sixteenth rest, whereby the following three notes are apt to be played as triplets. The added left hand part is original but difficult, if played with the proper exchange of fingers as indicated, but it will prevent uneven triplets in the right hand. The added passage in thirds (fifteenth measure from the end) with the exchange of fingers is troublesome, but an excellent study.

No. 5. The fingers are to sustain a melody in the right with the third and fourth fingers alternately, while the thumb and first fingers have a soft *legato* touch as accompaniment. The left hand has a similar treatment so that the study will secure strength and independence of the fingers.

No. 6. This right hand study for extended *arpeggio* passages, aims to give flexibility to the thumb joint; great care must be taken to avoid unnecessary motion which is likely to occur when the first finger has to pass over the thumb, and immediately stretch out to get the higher notes, which lie a fifth and sometimes a sixth apart.

No. 7. In order to obtain a perfectly smooth and even touch with the third and fourth fingers in the right hand, whether these fingers fall on the black or white keys, it will be useful to practice as a preliminary study the one added by the compilers at the bottom of page fourteen; and as a further means of improvement for the left hand they have written a separate bass part, which in octaves, by contrary motion, imitates those of the right hand.

No. 8. Special attention is drawn in this study to connect the skips of the ninth in the right hand in the first four measures and further on. A foot note on page sixteen points out the exact way in which the appoggiatura should be played in the left hand.

No. 9 combines the difficulties of the sixth and seventh study, transferring them to the left hand. In order to pass the fingers smoothly over the thumb so

as to obtain an undisturbed flow and to connect the tones, the fingers must be stretched and the wrist turned pliantly. On page twenty, an added right hand part is given, which presents difficulties of no ordinary kind.

No. 10. To connect the double notes of thirds, and afterwards of sixth and fifth in the right hand is the chief difficulty which this study presents and to which the editors draw attention in a foot note.

No. 11. The skillful performance of *arpeggios* which extends to two and three octaves, to pass the thumb smoothly and in even time, are matters of considerable difficulty, and Czerny has been very successful in this respect. The fingering is carefully marked and should be strictly attended to in order to attain the object of this study. The left hand part which the editors have added is thus explained: Changes and additions contained in this *ossia* are not suggested by technical considerations, but in our opinion will lend this study more the character of a piece.

No. 12. This closing study combines difficulties of *arpeggio* passages in both hands, which, however, should be practiced for a long time separately, in order to ensure accuracy in fingering a perfectly smooth and connected style of playing.

Messrs. Kunkel Brothers are to be complimented on the excellent style in which this edition of Czerny's Studies is brought out. WALDEMAR MALMENE.

## HOW TO ORDER SHEET MUSIC.

For the benefit of a good many young and inexperienced teachers, and amateurs in general, we will give a few words of advice as to how to order any piece of sheet music so as to be sure to obtain it. In the first place it is necessary to give the title of the piece desired, correctly as printed, for pieces are put upon the shelves in alphabetical order, and many an inexperienced clerk will not be able to find the piece wanted, if there is a mistake of one syllable only. Next, it is necessary to state the name of the author of the piece, since there are often as many as a hundred different arrangements of the same piece and name, by as many different composers. For instance, if you order variations on "The Last Rose of Summer," you will be pretty sure to get the wrong piece, unless you state the author's name. Last, but not least, if you want a piece particularly, you should state by whom it is published, then the house with which you deal will have no excuse for not procuring the piece you desire for you. All large music houses are more or less publishers of music, and often, when they receive orders for music, they will substitute some of their own publications, and make some excuse for not having sent what was wanted. One of the principal excuses is that the piece is out of print, cannot be had in the city, etc.; but if the publisher's name is given, there can no longer be an excuse for not procuring what is wanted, for no house will run the risk of losing your custom when you state where they can obtain the pieces for you should they not have them on hand. All honorable houses will at once order the music you wish from the publishers thereof, provided, of course, that you have informed them where they are published; and any house that refuses to do this is unworthy of your patronage, and you should immediately withdraw it from them and place it in the hands of such as are willing to supply that which you ask and pay for. The greatest profit is made when dealers sell their own prints, and we do not blame them when they try to push them; but when they try to hoodwink their patrons by stating that the music they want is out of print, not to be had, etc., in order to get rid of some of their own, it is carrying the point a little too far, and we advise teachers and amateurs to deal summarily with any such firms, by a speedy withdrawal of their support.



**MAIL ORDERS.****WILLIAM BARR & CO.**

Wish to call the attention of their country patrons to the fact that they can rely upon having their requests for samples and orders for goods attended to with the most thorough promptness and precision. Nothing sent out unless believed to be just what is wanted, and if not satisfactory is cheerfully exchanged or money refunded.

Silks and Velvets.  
Dress Goods.  
Mourning Goods.  
Ladies' and Children's Suits.  
Shawls and Cloaks.  
Ladies' Furnishing Goods.  
Hosiery and Gloves.  
White Goods and Laces.  
Notions and Fancy Goods.  
Fringes and Embroideries.  
Ribbons, Ties, Etc.

Underwear, Corsets, Etc.  
Ladies' and Children's Shoes.  
Boys' Shoes.  
Rubber Goods, Etc.  
Linens, Flannels and Muslins.  
Boys' Clothing.  
Gents' Furnishing Goods.  
Stationery.  
House Furnishing Goods.  
Millinery, Flowers and Feathers.  
Cloths and Cloakings, Etc., Etc.

Write postal card for samples or prices of anything desired. Register all letters containing money.

Address: **WILLIAM BARR & CO.,**

The largest Dry Goods and Outfitting House in St. Louis.

**CONOVER BROS.**

SOUTHWESTERN AGENTS FOR THE CELEBRATED

**Steinway & Sons' Pianos**

206 N. 5th St., St. Louis.

613 Main St., Kansas City.

*Largest Stock of Grands, Squares and Uprights ever opened in St. Louis*

The PROFESSION and ALL who are interested are cordially invited to call.

PRICES AND TERMS REASONABLE.

CORRESPONDENCE SOLICITED.

The Pianofortes manufactured by Messrs. Steinway & Sons have established for themselves so world-wide a reputation that it is hardly possible for us to add anything to their just fame. Among the chief points of their uniform excellence are GREATEST possible depth, richness and volume of tone, combined with a rare brilliancy, clearness and perfect evenness throughout the entire scale, and above all a surprising duration of sound, the pure and sympathetic quality of which never changes under the most delicate or powerful touch. These peculiarities are found EXCLUSIVELY in the STEINWAY PIANOS, together with the matchless precision, elasticity and promptness of ACTION and GREAT DURABILITY.

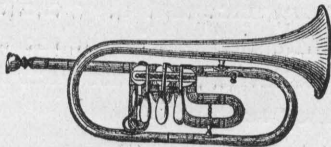
We have at different times expressed our opinions regarding the pianos of various makers, but FREELY and UNHESITATINGLY PRONOUNCE Messrs. Steinway & Sons' Pianos superior to them all.

S. B. MILLS.  
ROBERT GOLDBECK,  
CARL WOLFSON,  
WILLIAM BERGE,  
THEODORE THOMAS,  
F. L. RITTER,  
ROBERT HELLER,  
J. MOSENTHAL,  
CARL WELS.  
C. JEROME HOPKINS,  
HENRY C. TIMM  
MAX MARETZKE, Director of the  
Italian Opera,

GEO. W. MORGAN, Organist of Grace  
Church.  
CARL BERGMANN, Conductor of the  
Academy of Music and Philharmonic  
Society.  
WILLIE B. PAPE, Pianist to H. R. H.  
the Princess of Wales,  
WILLIAM MASON,  
J. N. PATTISON.  
ALFRED H. PEASE,  
F. VON BREUNING,  
THEODORE SCHREINER,  
KARL KLAUSER,

E. MUZIO.  
FRANK GILDER,  
BRUNO WOLLENHAUPT,  
CHARLES KUNKEL,  
FRED. BRANDIES,  
CARL ANSCHUTZ, Director of the  
German Opera.  
SAMUEL P. WARREN, Organist of  
All Souls' Church.  
THEO. EISFELD, Conductor of the New  
York and Brooklyn Philharmonic Con-  
certs,  
Dr. HENRY S. CUTLER.

**NICHOLAS LEBRUN,**  
 Manufacturer and Importer of  
**MUSICAL INSTRUMENTS**  
*And Musical Merchandise,*  
 AGENT OF THE BOSTON MUSICAL INSTRUMENT MANUFACTORY.  
 207 SOUTH FIFTH STREET,  
 ST. LOUIS, MO.



Has on hand a large stock of New and Second-H and Instruments for Bands and Orchestras, which are sold at the lowest possible prices, for cash or approved paper.  
 Elias Howe's and Jean White's entire Catalogues on hand at publisher's prices.

**FIRST-CLASS VIOLIN AND GUITAR STRINGS A SPECIALTY.**

✶ Instruments of any kind Repaired at Reasonable Charges—  
*Ten First Premiums Awarded to this Establishment.*

## Beethoven Conservatory,

Corner Sixteenth and Pine Streets,

ST. LOUIS, MO.

*A. WALDAUER, Director.*

All branches of Music taught at this Institution, and every one represented by a first-class

**Teacher and Performer.**

*This Conservatory keeps open all Summer for the accommodation of pupils and such teachers who want to perfect themselves during the Summer Term.*

**TUITION**—\$12, \$16 and \$19 per quarter, either for Instrumental or Vocal lessons. Scholars may enter at any time. The beginning of their quarter commences with the first lesson they take.  
 Send for circulars.

## NEW MUSIC

Just Issued by the Chicago Music Company.

"Jubilate," in E-flat.....*Baumbach* 40  
 A very bright, effective Jubilate by this well-known author. Solo for Alto or Bass, with Quartette and Trio.  
 "One Summer," (Piano).....*Kinkel* 50  
 A brilliant Transcription of a beautiful Melody; an excellent parlor piece (showy) of moderate difficulty.  
 "Lovely Spring," (Piano).....*Kinkel* 35  
 No. 1 of set of pieces, repertoire for young players without octaves; very pretty and popular as a teaching piece.  
 "Reflection," (Piano).....*Baumbach* 35  
 No. 2 of set repertoire and one of this author's most practical pieces for pupils. We can recommend these pieces to teachers as being practical teaching pieces. Send for sample copies, if not satisfactory they can be returned.

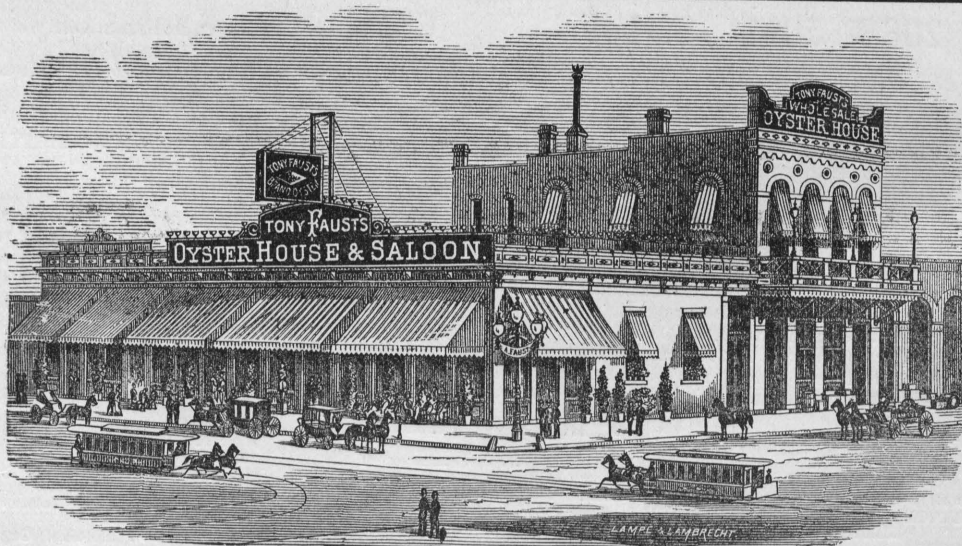
"Songes de la Jeunesse,"—Childhood Dreams, (Piano) *Ward* 50  
 Written in popular style and destined to be a favorite parlor piece.

"Nearer My God to Thee,".....*Wenchell* 35  
 Solo for Tenor or Soprano with Quartette. This is the most beautiful setting to this familiar Hymn. Sung in all Quartette Choirs in Chicago.

"'Twas Rum That Spoiled My Boy,"—Song and Chorus  
*Towne* 35  
 The best Temperance Song ever published; we can recommend it as such and will permit its return if not all we recommend.

SAMPLE COPIES MAILED POSTPAID ON RECEIPT OF MARKED PRICE.

**Lewis & Newell, Managers Chicago Music Co., 152 State St., Chicago.**



**N. E. Corner Fifth and Elm Streets, St. Louis, Mo.**

Most popular place of resort in the city. Main entrance on Fifth St. Entrance to Ladies' Parlor on Elm St.



# National Notes.

(We do not always endorse the opinions of our correspondents.)

From our Special Correspondent.

## GOTHAM GLEANINGS.

NEW YORK, September 23d, 1879.

*Editor Kunkel's Musical Review:*—

The Emma Abbott English Opera Company (alleged) have just closed a two weeks season at the Grand Opera House. I think their performance was the worst I ever saw.

Carlotta Patti opens at Chickering Hall on the 24th. Maretzek at the Academy of Music with his operetta of "Sleepy Hollow." Paola-Marie, Angele, and Capoul are playing to crowded houses at the Fifth Avenue Theatre in opera bouffe, under the able management of Mr. Maurice Grau. I have not had the pleasure of seeing and hearing them yet, but the entire press here teems with their praise. I will write you about them in my next. The pianists keep pouring in. The latest arrival is Mr. Ludwig Dingeldey, a nephew of Mr. David Decker, of Decker Brothers. He has been with Liszt for the past year, and plays remarkably well. Mr. David Decker arrived here last week from Germany, where he has spent the last five years. This is news that his many warm friends throughout the country will be pleased to hear.

It seems that the piano difficulty in the Joseffy case has been satisfactorily settled, as he is advertised to open at Chickering Hall early next month. Theodore Thomas opens the season at Steinway Hall, October 6th. Wilhelmj will be the soloist, and of course there will be some pianist, most likely Rummel, as he is being strongly pushed by Mr. Tretbar, who is his agent, and also a member of the firm of Steinway and Sons.

## PHILADELPHIA.

PHILADELPHIA, Sept. 21, 1879.

*Editor Kunkel's Musical Review:*—

Back from the mountain and the lake; back from the summer's flirting with country maidens; back to my pleasant task of chatting upon matters musical with the many readers of KUNKEL'S MUSICAL REVIEW; back—that's the other side of the story—with the hay fever—

I blow and wheeze,  
And cough and sneeze;  
I — — — —

Well, I'll not proceed in my description, for my poetry might give you the disease. Now, there is some sense in being down sick; you are of some good to the doctor if to no one else; you get petted by your friends, especially by the ladies, if you are good looking, like me; but to be just sick enough to be stupid, that is—unmusical, to say the least.

Are we to have an American, in the sense of a national opera? That still unanswered question is one which some of our composers are trying to answer in the affirmative. Furst, orchestral conductor at Ford's Theatre, in Baltimore, has come out, at the Broad Street Theatre, in a new opera, in three acts, entitled *Electric Light*. The libretto, by Messrs. Hazleton and Spencer, leaves much to be desired. It is full of slangy expressions, and has faults of construction which make it certain that if the opera succeeds it will owe its success to the music. The music is melodious and not without originality, but the harmony is, in many places, rather weak. Much worse operas have become popular, but we doubt any continued success for this. The cast included Miss Roemer, soprano; Mrs. Caroline Richings-Bernard, mezzo-soprano; Mr. Hoff, tenore; Mr. Bernard, baritone; Mr. Harold, baritone; Mr. Greensfelder, basso.

To-morrow night Signor Operti's comic opera, *U. S. Buttons*, is to be played for the first time before a public audience at the Arch. No labor or expense has been spared to bring it out in good shape. Will it be the American Pinafore, as its author intends it? That remains to be seen. As the question will soon be solved, I will not report here the conflicting opinions of our local critics. The cast is as follows: Miss Columbia, Ella Montejo; Mrs. Ketchum, Adelaide Randall; Judge Burrows, J. W. Rudolphson; Mrs. Judge Burrows, Miss Maynard; Capt. Fred Barrackstaff, William Fenton; Col. Blatherskite, Oliver Wren; Gen. Garrison, H. R. Archer; Sergeant Ranger, H. Bragan; Reporter, Harry Warren; Ching-Lang-Chink, J. E. Ince; Striped Tail, Ilion Bareau; Sambo, Fred Operti.

Mark Hassler "got away" with Carl Sentz in getting the job of furnishing the music at the Permanent Exhibition. Two dollars a day per musician is just what he gets. Sentz asked three. Now who says music does not pay? When your readers see this, they will doubtless run or send to Lebrun in St. Louis, or to Seltman here, and buy brass instruments for each of their boys so as to make professional band musicians of them all.

H. G. Thunder, organist at St. Augustine's Roman Catholic Church, has a son, H. G., Jr., who bids fair to be a shining light among organists. The lad, who is only thirteen years of age, plays from memory some of Bach's most difficult compositions. He will appear in public during the coming winter.

While at Saratoga I had the pleasure of hearing Mme. Rive-King perform some of her own compositions, as well as some of Mr. Goldbeck's. I congratulate you upon being the publishers of these two foremost writers for the piano in the United States. At the same place, upon another occasion, I heard for the first time, sung by a charming Southern lady, your brilliant concert song, "Why are roses red?" and when the parlor rang with the applause of the delighted guests, as an *encore*, Robyn's beautiful ballad, "I love but thee." I echo the sentiment of all, when I say they are both gems in their respective styles. I want to see more of your publishers' publications, and send you a list, which I pray you to hand them, with the request that they will be so kind as to send them to me for examination.

It is almost mail-time, and according to your directions this must go to-day at latest, and without further ado I close. PHILOS.

The REVIEW is Free of Charge—see Card in Publishers' Column

## CINCINNATI.

CINCINNATI, Sept. 20th, 1879.

*Editor Kunkel's Musical Review:*

I'm bound that my letter shall reach you in time for insertion this month. Only to think that through a few days' delay posterity should have been deprived of the solid lumps of wisdom, the brilliant coruscations and scintillations of genius, with which my last month's letter was filled. It makes me sad, passing sad, sir, especially since I know I cannot reach the same exalted strains now, that

"The melancholy days have come,  
The saddest of the year,  
When it's too warm for Irish hot,  
Too cold for lager beer."

Now, do not let your readers think I am a hard drinker. I am, on the contrary, a temperate man, as you well know, sir; but still I have attended a great many open air concerts in this city during the hot summer weather, and have come to the conclusion that the poet was right when he wrote this thrilling distich:

"Doo much whiskey ish fery bat stoff  
Dot doo moch beer ish shoost apoudt enoff."

But a truce of poetry, and let us talk of her sister art, music.

First of all, let me say that I have it from a reliable source that there is no foundation for the numerous reports that Thomas is going to New York. He thinks he is a great scientific musician, and he believes he has found here his mission as the savior, if not the creator, of American musical art. The differences which he has had with Mr. Nichols are only such as two egotists are likely to have together. There may eventually be a split between them, but, from present appearances, I should say that they are much more likely to bury the hatchet and form themselves into a "small but select" mutual admiration society.

The twenty-sixth and last of Thomas' Highland House concerts took place on Thursday of last week. It was a remarkable concert in more respects than one. The programme was unusually good and well rendered, and the performance was honored by the presence of President Hayes, wife and son, Generals Sherman, Sheridan and the presidential staff. Several speeches (of the hackneyed sort) were made by these gentlemen, and, of course, were vociferously applauded. While this was going on, President Hayes had the honor of being presented to Thomas the Great.

Grau's Opera Company made a failure with *Fatinitza*. With a few exceptions, the company is below the mediocre, and it deserved no better success than it obtained. Mahn's Opera Company has been playing the same opera at Pike's, and I am told are doing better both histrionically and financially. My "best girl" being sick, I have not attended, not liking to go out alone after dark.

I have, however, managed to attend the Industrial Exposition. Big thing! In the musical department, the Steinway grand and the Jewsharp vie together; the grand organ and the organette, jointly and severally, delight the public ear, while Currier's band and Thomas' orchestra periodically try to drown the hubbub of voices, the noise of the machinery and the whistle of the engines—with only moderate success.

There is trouble in our schools over the study of music; charges and countercharges of bribery. It is hard, as yet, to know just what the truth is, and I'll pass it over at present without making any comments.

Some of us here do not think you treated *Church's Musical Visitor* just right. When you fight, you ought to take some one of your size, and not hit a small boy like the *Visitor* man. He is a modest fellow, and if you had only let him alone there are thousands who would never have suspected his existence. You twit too much on facts in your September article in reference to the *Visitor's* statements. Hereafter, be more charitable; draw more on your imagination, as the *Visitor* does, and your articles will not wound so deeply. At any rate so thinks your

BROTHER JONATHAN.

Read publishers' card, page 28, and see that the REVIEW is free of charge. Tell your friends, and have them send in their subscriptions.

### SPRINGFIELD, ILLS.

We have been favored, by a well-known musician of Springfield, Ills., with a very interesting account of the opening of the new Opera House at that place. The very laudatory remarks it contains in reference to our publishers, have however induced us to reproduce instead the Springfield letter of the *Musical Times and Music Trade Review*, as coming from a more unbiased source. One thing only we wish to say, on the authority of our correspondent and of our publishers, and that is that Miss Litta deserves all the praise which she received at the hands of the local press and of those whom the correspondent of the New York paper, whom we quote below, is pleased to call the *hoi polloi*. Her singing on this occasion is

reported by these gentlemen, competent judges, to have been remarkably good, and highly artistic.

SPRINGFIELD, Sept. 13, 1879.

Springfield has now what it has so long needed, an opera house. For this it is indebted to the courage of Geo. W. Chatterton, Jr., who, regardless of the croakers, invested \$50,000 in one of the finest opera houses in the West, capable of seating comfortably 1,300 people.

This beautiful structure was formally dedicated on Wednesday evening, the 10th instant. A large and fashionable audience filled the hall to overflowing.

After an overture by the orchestra and an introductory address by the Hon. H. S. Greene, the following programme was rendered:

|   |                |
|---|----------------|
| "Variations sur un Theme de Beethoven" (Duo for two pianos).....                              | Saint-Saens    |
| MESSRS. CHARLES AND JACOB KUNKEL.   |                |
| "Palm Branches".....  | J. Faure       |
| MR. CHARLES WOOD.   |                |
| "Seventh Air".....  | Beriot         |
| MISS ZELINE MANTLEY.  |                |
| Aria from "Lucia".....  | Donizetti      |
| MLLE. MARIE LITTA.  |                |
| "Overture".....   | Orchestra      |
| "Parigi, O'Carra," from "Traviata".....   | Verdi          |
| MLLE. MARIE LITTA AND MR. CHARLES WOOD.   |                |
| "Faust"—Grand Morceau de Concert, composed and performed by MESSRS. CHARLES AND JACOB KUNKEL. |                |
| "Why are Roses Red?" (accompanied by C. Kunkel).....  | C. Melnotte    |
| MLLE. MARIE LITTA.  |                |
| "Reverie".....  | Vieuxtemps     |
| MISS ZELINE MANTLEY.  |                |
| "Carnival of Venice".....   | Jules Benedict |
| MLLE. MARIE LITTA.  |                |
| (a) "First Smile".....  | Jean Paul      |
| (b) "Scotch Dances".....  | F. Chopin      |
| (c) "Jolly Blacksmiths".....  | Jean Paul      |
| MESSRS. CHARLES AND JACOB KUNKEL.   |                |

The local press is wild in its praise of Miss Litta, and so are "hoi polloi," whether competent to judge or not. The musicians, however, do not share in this general enthusiasm. The lady sings some things prettily—her rendering of "Why are Roses Red?" in this concert was almost artistic—almost deserved the applause it received. Still Litta is not an artist; of this our most competent critics are now satisfied.

Miss Mantley played the violin remarkably well for a woman, and deserved a better accompaniment than Mr. Beuter gave her. Mr. Charles Wood sang in a very acceptable manner.

From an artistic point of view, however, the piano playing of Messrs. Charles and Jacob Kunkel, of St. Louis, was the feature of the evening. We had heard of them, and some of us remembered to have read, some years ago, in the *St. Louis Times*, an interview with Rubinstein, in which the "King of the Piano" spoke of them as unequaled "duetists."

We expected much, and were not disappointed. Their selections were of such a character as to reach all grades of music-lovers, and in the rendering thereof their precision, their technique, and the expressiveness of their playing, were the wonder, of all and surpassed anything ever heard in this city. Arrangements for their reappearance have been made already.

Artists of ability have heretofore often given Springfield the go-by simply because we had no suitable hall. This want has now been supplied, and we look forward to many first-class entertainments during the season that now opens. A. C.

### CHICAGO.

Just as we are going to press we receive a short note from our Chicago correspondent stating that, in view of his mother-in-law's death, and his consequently necessary absence from the city, he will this month be unable to send us his regular letter. Our readers will, with us, extend a heart-felt sympathy to our bereaved friend "Quidam."

### Goldbeck's Vocal School.

Within a week from date a large edition of Goldbeck's Vocal School will be ready for sale at all the first-class music stores of the United States. There is no Vocal School in existence comparable to this. It is complete, clear, vigorous, and profound. It contains the sum total of scientific acquirement, discovered and gathered in by the greatest authorities to the present day. The teacher who has made himself familiar with its contents, may, without trepidation or feelings of doubt, guide the most difficult vocal case to a successful result. The text of this school is separately issued in form of a small book, which we mail to the applicant at 50 cents per copy. The price of the complete method, elegantly gotten up, is \$2.50. In our next and future issues we will give some extracts from the different portions of the work, which we are confident will be highly appreciated by our readers.

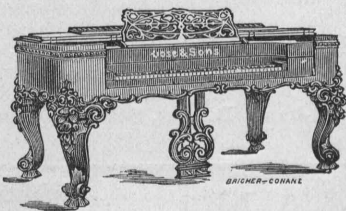


# VOSE & SONS,

MANUFACTURERS OF

## Square and Upright Piano-Fortes

Established in 1851.



12,000 Now in Use.

Our Pianos are Beautifully Finished ; Sweet and Rich in Tone ; Made by the Most Skillful Workman and of the Best Material, and

**SOLD FOR ONE-HALF OF FORMER PRICES.**

For nearly thirty years these celebrated Pianos have been used and favorably known throughout the United States and Canada, and each succeeding year has

**PROVED THEIR SUPERIORITY,**

*Strengthened Public Confidence and added to their Envious Reputation.*

Our facilities for manufacturing are unsurpassed, and the number of yearly sales increasing. *The cause of our unprecedented success: Each Piano sold has been a grand standing advertisement.* In almost every town and city in America our Pianos may be found, giving universal satisfaction. Send for Catalogue.

*Warerooms, No. 725 Washington Street, BOSTON.*

---

### A. SHATTINGER,

WHOLESALE AND RETAIL DEALER IN

## VOSE & SONS PIANOS

No. 10 S. Fifth Street, ST. LOUIS.

Everything in the way of Music and Musical Instruments can be had at my house.

— CORRESPONDENCE SOLICITED. —

---

### JUST ISSUED.

## Jean Paul's Operatic Fantasies

SOLOS.

DUETS.

|                              |    |                              |        |
|------------------------------|----|------------------------------|--------|
| Il Trovatore, . . . . .      | 60 | Il Trovatore, . . . . .      | \$1 00 |
| H. M. S. Pinafore, . . . . . | 60 | H. M. S. Pinafore, . . . . . | 1 00   |
| Fatinitza, . . . . .         | 60 | Fatinitza, . . . . .         | 1 00   |

KUNKEL BROS., Publishers,

311 SOUTH FIFTH STREET,

ST. LOUIS, MO.

# Barreiras' Piano Warerooms,

N. E. Cor. ELEVENTH AND OLIVE STREETS,

ST. LOUIS, MO.

PIANOS and ORGANS (new and second-hand) Bought, Sold or Exchanged. Pianos for Rent—\$2.50 to \$7.00 per month.

**E. M. BOWMAN,**  
MUSIC ROOM,  
*No. 41 Singer Building, (5th & Locust.)*

**M. I. & A. EPSTEIN,**  
PIANISTS,

Address: 2012 Olive street, or Beethoven Conservatory, 16th and Pine streets.

SAINT LOUIS.  
**Piano Manufacturing**  
COMPANY.

**GEO. MITTAUER & CO.**



*Factory: 1922 Menard Street.*

WAREROOMS:

**A. Shattinger's Music House,**

10 SOUTH FIFTH STREET,

ST. LOUIS, MO.

"CARD."

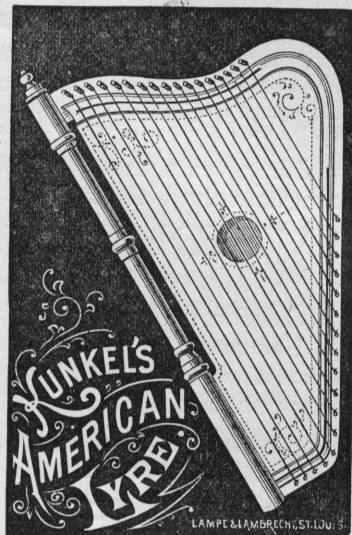
**C. F. ZIMMERMANN,**

Calls attention to his Chromatic Concertino, comprising a scale of five Octaves, the most complete Instrument before the Public, also to C. F. Zimmermann's Patent System for Learning the Accordeon and Concertino; the best methods extant. Address

**C. F. ZIMMERMANN,**  
238 N. 2d Second St., Philadelphia, Pa.



EVERYBODY'S



FAVORITE.

The most simply constructed String Instrument before the public. Its tone is full, sonorous and rich, and superior to the German Zither and Guitar.

The notation for it is so comprehensible and lucid as to enable any one to play any piece of music, or accompaniment to a song, in less than half an hour.

The Lyre is twenty-four inches in length and thirteen and one-half inches wide across the top, and weighs but two and one-half pounds; is strung with steel and brass strings, which seldom or never break, and is accompanied by a device which enables any one to tune it.

Price of Lyre, including Book of Music and Tuning Key.

No. 1 Lyre, 17 Strings, \$4 00. No. 2 Lyre, same as No. 1. Rosewood Finish and Gilt Embellishment, \$5 00. No. 3 Lyre, 21 Strings, \$6 50.

Send money by Postal Order or Registered Letter, as it avoids any possible loss.

**KUNKEL BROS.**

MANUFACTURERS,

311 South Fifth Street,

ST. LOUIS, MO.

**AGENTS WANTED EVERYWHERE.**

**JOHN SCHROEDER,**  
PRACTICAL PIANO MOVER,

Special attention paid to Moving and Unpacking Pianos.

PRICES REASONABLE.

Address: **MERKEL & SONS, 214 South Fifth Street.**

**WM. THIEBES,**

**Tuner and Repairer of Pianos,**

Leave orders or send postal card to

802 Market Street, or Shattinger's Music Store, 10 S. Fifth St., ST. LOUIS.



## THE GREAT PIANO COMPETITION.

FROM THE FRENCH OF BERLIOZ.

The *concours* at the Conservatory have begun. Monsieur Auber decided on taking the bull by the horns, as the saying is, and made the piano classes compete on the first day. The intrepid jury chosen to hear the candidates learn without apparent emotion that there are eighteen ladies and thirteen gentlemen competitors. The piece chosen for the *concours* is Mendelssohn's Concerto in G minor. Unless any of the candidates should have an attack of apoplexy before being heard, the Concerto is to be played thirty-one times; we all see that. But what we do not see yet, perhaps, and what I myself was ignorant of a few hours ago, not having had the temerity to be present at the experiment, is what is related to me by one of the jurymen of the classes of the Conservatory, at the moment when preoccupied with the epithet of "vieux," by which *l'Amaryllis de Montmorency* had gratified me, I was crossing the yard of the establishment. He spoke thus:

"Ah! poor Monsieur Erard! what a misfortune!"

"Erard? Why, what has happened to him?"

"How? Well, you were not at the *concours de piano*?"

"Certainly not. Well, what has happened?"

"Just this: Monsieur Erard was obliging enough to send us, for that day, a magnificent piano he had just finished for the London Exhibition of 1851. A tremendous tone, and the bass was such as had never before been heard; in fact, an extraordinary instrument. The touch, though, was a little hard; but it was for that very reason he sent it to us.

"Monsieur Erard knew what to send. He reasoned to himself these thirty-one performers, each one playing the Concerto, will 'ease' the keys of my piano, and that will do it only good. Yes, yes; but he did not foresee, the poor man, that his key-board would be 'eased' in such a terrible manner. But then, a concerto played thirty-one times in succession! Who could have calculated the consequences of such a repetition? Well, the first pupil begins to play, and, finding the touch a little hard, uses all his strength to bring out some sound. The second, ditto. To the third the instrument resists a little less, and it is still less resistant to the fifth. I don't know about the sixth. I had to go out for a *flacon d'ether* for one of the gentlemen of the jury who was feeling faint. The seventh was finishing when I returned, but I heard him say as he was going off: 'This piano is not so hard as they say; on the contrary, I find it excellent.'

"The following ten or twelve competitors were of the same opinion; the last was even asserting that, instead of being too heavy, the touch was too light.

"By about a quarter-past three we had come to No. 26—we had begun at ten o'clock. It was the turn of Mlle. Levy, who hates hard pianos. Nothing could have been more favorable for her, for every one by this time was complaining that the key-board could not be touched without its speaking. And she did play the Concerto so lightly and so splendidly that she was at once awarded the first prize; or, rather, she shared the honor with Mlle. Vidal and Mlle. Roux, who also profited by the easy touch of the key-board—so easy, that it was beginning to move by merely blowing on it. Had ever the like of this been seen? At the moment when No. 29 was to begin, I had to go out again for a doctor; another of our gentlemen of the jury was getting very red, and it was urgent to have him bled. Ah! this is no joking affair, this competition for the piano!

"When the doctor arrived he was but just in time.

"As I was entering the *foyer du theatre* I saw little Plante coming from the stage, No. 29, very pale; he was trembling from head to foot, and saying, 'I don't know what is the matter with the piano, but the keys move of their own accord; it seems as though some one was inside pushing the hammers. I'm afraid!'

"'What nonsense are you telling us, boy!' answered little Cohen, who is three years older than Plante. 'Let me pass; I'm not afraid!'

"Cohen enters; he seats himself at the piano without looking at the key-board, and plays the Concerto very well; and after the last chord, as he was getting up, the piano begins, of its own accord, to play the Concerto! The poor young fellow had pluck, but, after standing a moment as if petrified, he started on a run as fast as his legs could carry him.

"From this time the piano, with a sound increasing every minute, goes on by itself making scales, arpeggios, and trills. The audience not seeing any one near the instrument, and hearing it sound ten times as loud as before, begin to get in commotion in every part of the hall; some are laughing, some begin to be frightened—every one is in astonishment, as you can well imagine. One jurymen only, who, unable to get a view of the stage from where he was seated, thought that Monsieur Cohen had begun the Concerto over again, shouted out, 'Enough! enough! enough! Call No. 31, the last!'

"We had to explain, 'Monsieur, nobody is playing, it is the piano which has got into the habit of playing the Concerto by itself, and according to its own idea; just see for yourself!'

"'Oh dear! but this is indecent! call Monsieur Erard; hurry up, he will perhaps find some means to stop this awful instrument!'

"We hunt up Monsieur Erard.

"During this time, the brigand of a piano, which had finished the Concerto, began again and kept on with more and more racket; it seemed like four dozen pianos in unison—a pyrotechnic display—tremolos, runs in sixths and thirds redoubled in octaves, triple thrills, chords of ten notes, the loud pedal—in fact, the very devil.

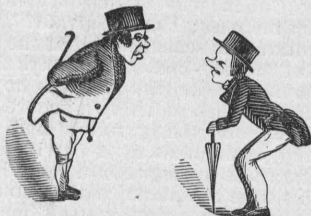
"Monsieur Erard arrives; he can do nothing. The piano, now in a frantic state, has no control over itself and does not recognize Monsieur Erard. He calls for holy water, sprinkles the key-board—nothing will do; a proof there was no sorcery, but that it was a natural effect of the thirty performances of the same Concerto. They take the instrument apart, they draw out the action and key-board which is still in motion, they throw it in the yard, where Monsieur, in a furious state, has it broken to pieces with a hatchet.

"But this made things worse; each piece was dancing about, jumping, frisking toward him; over the pavement, between our legs, against the wall, everywhere, and so much so that the locksmith of the *garde meuble* gathered in one armful all the raging mechanism and threw it into the fire of the forge to be done with it.

"Poor Monsieur Erard! such a fine instrument! it was breaking the heart of every one of us. But what could be done? There was but that way to get rid of it; but then a concerto played thirty times in succession, in the same hall, the same day, how could it help getting into the habit of it? Mr. Mendelssohn cannot complain that his music is not played, but see what it leads to." \* \* \* \* \*

I have nothing to add to this story, which has all the appearance of a romance. The reader may not believe a word of it, and no doubt will exclaim, "How absurd!" But it is just because it seems absurd that I believe it myself, for no member of the Conservatoire would have invented such a piece of extravagance.—*Musical Times and Music Trade Review.*

THE contra-Wagnerian movement, already powerful in Germany, has been invested with fresh force by the proposed Mozartian programme to be set forth by Herr Jauner, of Vienna. The whole of Mozart's operas are to be mounted, the Wagnerian artists are dismissed, and Mme. Pauline Lucca, Mme. Schuch-Proska, and Mlle. Bianchi are to be retained in their stead. On the other hand, for the benefit of the tourists, the whole of the "Niebelung Ring" is to be performed at that Wagnerian stronghold, Munich, between August 23d and 28th.



SMITH AND JONES.

Smith.—Hallo, Jones, whither bound with that fishing-pole, those circus clothes and that spindle-shank mare?

Jones.—Caitiff! knowest thou not the days of chivalry have returned? This is my noble steed Bucephalus; what thou callest circus clothes is my armor, and this is no fishing-pole, but my trusty spear, with which I go forth to the Tourney at the Fair Grounds, there to do valiantly in the presence of the assembled beauty of our good city.

Smith.—Now Jones, don't make an ass of yourself. Go home, and hitch your old mare Betsy—or Betsyfalus, as you call her now—to the old grocery wagon and attend to your business. You might get hurt you know—I've read about those tourneys, and they're dangerous things.

Jones.—Smith!—Caitiff I mean—you're green, this is modern chivalry; do you suppose that fellows that clerk in the same store would go to punching one another? We get a big doll you know, like those you see at Barr's about Christmas time; we set her up and we punch her with our sticks—I mean our spears. Nobody gets hurt, you goose; what's the good of getting hurt? This is chivalry with all the modern improvements.

Smith.—Ah, yes, yes, I see! But what'll the fellow get, that punches the doll the worst?

Jones.—Why, he'll get some knick-knacks and things, and he'll crown the "queen of love and beauty!"

Smith.—Well, who's she?

Jones.—Now, that depends who does the most punching. If I do—then the queen of love and beauty will be Jane Tompkins, red-headed Jane, you know; if Fritz Donnerundblitzen is the lucky fellow, why, it will be butcher Schnickelfritz's daughter Anna—fat Anna, you know; if Pat O'Hoolahan gets the first prize, why, Bridget McFinnerty, the belle of Kerry Patch, will be the queen; and if—

Smith.—Yes, yes, I see, but can you get any sensible girl to allow herself to be made a show of in that way?

Jones.—Hence, base-born villain, come not near me again, so long as I have on my chivalry rig! Thy groveling soul cannot feel the emotions, thy inferior mind cannot grasp the noble thoughts of a true knight. How darest thou call a "fayre ladye" a girl? Thy ignorance—proven by the supposition that any ladye is, or cares to be, thought of a "sensible girl"—thy ignorance, I say, and yonder brutal policeman, alone prevent my visiting thee with condign punishment!

### THE SCALE GUIDE.

PUBLISHED BY KUNKEL BROS.

Price, 25 Cents.

An ingenious and convenient arrangement of the major and minor scales upon a single page. Makes the learning of the scale perfectly easy. It ought to be used by every teacher. The Scale Guide gives also the amplest information upon every point relating to the scale. Mailed to any address upon receipt of price.

A DEMENTED OLD IDIOT.—A certain organist in this city went into a music store the other day, and when of the salesmen appeared, the following conversation ensued:

Organist—I want to get Martini's Ecole d'Orgue.

Salesman (half mad and half scared, and staring at the visitor in utter bewilderment)—Wh-wh-wh-what d' you say?

Organist—I say I want you to give me Martini's Ecole d'Orgue; and I want it quick too.

Salesman (still nervous and yet looking as if he thought there must be a joke about it somewhere)—Just ask for that again, will you, please? I don't exactly get the hang, as it were of—

Organist (angrily)—I called to get Martini's Ecole d'Orgue. I see it advertised, and I want it. Now, have you got that Ecole d'Orgue or not? If you have, run it out, for I am in a hurry.

Salesman—You must take me for a fool, don't you! This is no sausage shop. This is a music store. What do you suppose we know about Martini's cold dog, or his hot dog, or his Luke-warm dog, or any other dog belonging to any other man? You must be crazy. We don't deal in dogs. Martini never left his dog around here anywhere. I say, John, here's a demented old idiot in here wanting to buy some kind of an Italian cold dog. Send for a policeman. He's mad.

TELL your neighbors and friends to read the REVIEW.

### PUBLISHERS' COLUMN.

#### CARD.

Any one ordering from us 50c. worth of sheet music, either Foreign or American publication, or Musical Merchandise of any description, will receive the **MUSICAL REVIEW**, in addition, without further charge, postage free, for four months; if 75c. worth of music, etc., the REVIEW for six months; if \$1.50 worth of music, etc., the REVIEW for one year.

THE PUBLISHERS.

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription is renewed promptly.

Address all business communications to the publishers—

KUNKEL BROS., St. Louis, Mo.

#### WANTED.

We want 100,000 new subscribers this fall. Shall we have them? If our friends throughout the United States and Canadas will make a little exertion, and send a small club each, the answer will be yes. Remember that we pay a liberal commission for every subscription sent by an agent. We want a live agent in every county and village where there is not one already. Send for Specimens, Commission and Premium Lists.

#### Announcement Extraordinary.

|  |        |
|--|--------|
| Beethoven's 32 Sonatas, complete.....    | \$1 50 |
| Mozart's 18 " " " " " " " " " " " "      | 1 00   |
| Hayden's 10 " " " " " " " " " " " "      | 60     |
| Mendelssohn's 48 Songs, without words... | 75     |

See catalogue of classical music page xvi.

#### THE LIKE NEVER HEARD OF.

##### Three Dollars Worth of Music for Ten Cents.

Send ten cents to the publishers and receive a copy of their "New Album of Diamond Music," containing Jean Paul's Celebrated Concert Paraphrase, (piano solo) on the "Last Rose of Summer," as played by Julia Rive-King. Price \$1.00. Jean Paul's "Sprite of the Wind," (piano solo), Morceau Characteristique. Price \$1.50. And Jacob Kunkel's "Visitation Convent Bells," (piano duet). Price 60 cents.

#### KRANICH & BACH PIANOS.

A fine assortment of these celebrated instruments, which are so much admired by the leading pianists throughout the country, are always to be found at KUNKEL BROS., wholesale and retail agents for the West, 311 S. Fifth street; also of the Metropolitan Piano Co. Pianos, and Organs of the leading manufacturers, which are offered at prices that defy competition. Correspondence solicited.

St. Louis, Sept. 22, 1879.

Editor Kunkel's Musical Review:—

DEAR SIR—It has been my intention to send you a criticism upon Mr. W. H. Sherwood's merits as a pianist, and I should have done so had not the fatigue of the past season made rest imperative. Mr. Sherwood's playing made upon me a very strong impression, and he may rest assured that I shall seize some future opportunity to express my delight (and my reasons therefor) at his beautiful playing.

Very truly yours, ROBERT GOLDBECK.

#### \$12 Worth of MUSIC for 25 Cents.

Send 25 cents to the Publishers of the REVIEW and receive a copy of Kunkel Bros.' "Album of Music," containing \$12 worth of music



# MUSIC BOOKS

PUBLISHED BY

## OLIVER DITSON & CO.,

BOSTON, MASS.

JUST OUT!

### The Gospel of Joy.

BY REV. SAMUEL ALMEN AND S. H. SPECK.

Price, 35 cents.

Intended for Gospel Meetings, Praise Meetings, Sunday Schools, etc.; that is, for the same purposes that the well known Moody and Sanky books are used for.

THE GOSPEL OF JOY has the merit of being quite free from weak and trashy hymns, from which the fine taste of the authors has been a sufficient defence. The melodies are unusually good, and, while a few well known tunes have been inserted, about eighty hymns and tunes are entirely new. Specimens mailed for 35 cents.

### Johnson's New Method of Harmony,

(Delayed for a while in press) is now out, and is received with decided favor by practical teachers. The whole subject is made as clear as daylight, by simple, minute and very clear explanations, so that musical people who do not wish to be composers can get an excellent understanding of the science by simply reading the book through once or twice. Many of our hard working teachers, also, who have taught and taught for a living, and have never been able to study Harmony, can with a good conscience teach harmony by this book, or at least post themselves so as to be able to answer harmonic questions. For those who wish to study thoroughly a very thorough and extensive course is laid out, with multitudes of questions for reviews, and exercises enough to last many months. Price of the HARMONY, \$1.

### Johnson's New Method for Thorough Base

Of course precedes the HARMONY and furnishes the requisite course for a thorough knowledge of chords. Price, \$1.

DITSON & CO., have in press two excellent new books for Singing Schools, by some of our most talented composers. Also a capital little treatise on the throat and vocal organs. It is by a physician of great experience. Also a new book for easy instruction on the Reed Organ. Please watch "the papers" for announcement of their appearance.

### Pinafore.

BY GILBERT AND SULLIVAN. Price, \$1.

This all pervading comic opera needs no introduction, and the book containing its words and music has already had a large sale. It will probably be for a long time a staple piece for production by classes and amateurs.

### The Sorcerer.

BY GILBERT AND SULLIVAN. Price, \$1.

While this opera may never be a great stage success like its fortunate companion, it may please even better than that in private. The songs and music generally are very musical and taking, and the whole may be safely commended for parlor, school or class entertainment. Scenery is not essential.

### Cinderella.

BY FRANZ ABT. Price, 50 cents.

This is a charming operetta which will be just the thing for young ladies' classes, as the music is fine, and the story in excellent taste. It is in this case a German version of the old tale, and certain fairy white birds are the wonder-workers in the plot.

DITSON & CO., publish a great many Cantatas and Operettas and persons wishing to get up attractive musical entertainments will do well to procure and consult lists and catalogues.

### Ditson & Co.'s Descriptive Catalogue of Music Books

gives brief but sufficient descriptions of about 1,800 different books, including Instruction Books for all instruments, Church Music Books, Praise, Prayer and Camp Meeting Books, Singing Class Books, Sunday School and Day School Song Books, etc. Sent to any address for 10 cents. As these are a very large proportion of all the Music Books that are published anywhere the Catalogue is a valuable book for reference.



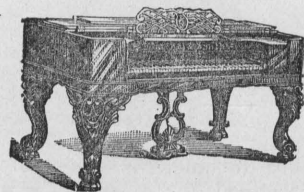
## MARCHAL & SMITH, PIANOS AND ORGANS.

The Best Manufactured for the Least Money.

Send for Catalogue and convince yourself. Our instruments are guaranteed for six years, and we send them on fifteen days trial if so desired.

Deposit your money with your own Bank or Banker, payable to us when Instruments are tried and approved by you, and payable to yourself if you return the Instrument to us. If an investment proves unsatisfactory we pay freight both ways. Illustrated Circulars with thousands of commendations mailed free.

MARCHAL & SMITH, 8 West 11th St., near Broadway, New York

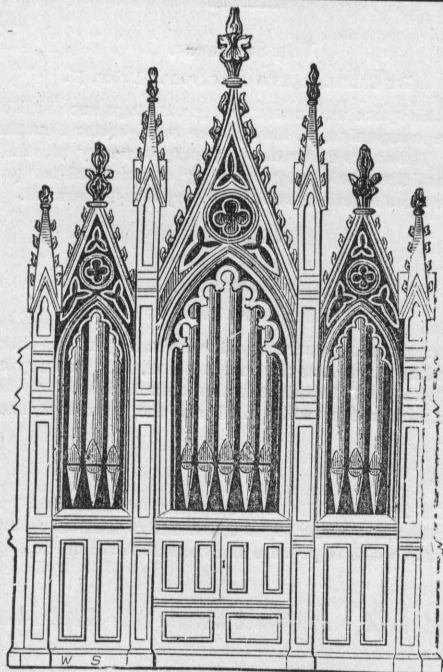


# CLOSING-OUT SALE OF MATHUSHEK PIANOS

Having given up the Agency of the Mathushek Pianos, and having about one hundred and thirty-five of these Pianos still on hand, we have decided to offer them for the next ninety days at great bargains, in order to close them out, as we have an immense stock of Pianos coming in from the leading Eastern manufacturers. About fifty of these Mathushek Pianos are in the hands of Agents in the principal cities of Illinois, Iowa, Wisconsin, Minnesota, Michigan and Indiana, and parties residing in these States, who desire to purchase, can correspond direct with us, and we will inform them where the Pianos can be seen, possibly in their own immediate vicinity or town. Special inducements will be made to dealers buying in lots of five or ten Pianos. It is to the interest of any person wishing to purchase a Piano, to write us for full particulars.

**PELTON & POMEROY, 152 State St., Chicago.**

Established in New York in 1851.

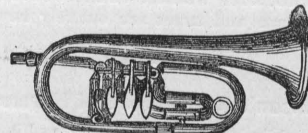


Established in St. Louis in 1873.

**GEO. KILGEN,**  
MANUFACTURER OF  
**Church and Parlor Pipe Organs,**  
Office and Factory: 639 & 641 Summit Ave.,  
SAINT LOUIS, MO.

Tuning and Repairing done at short notice. Drawings, Specifications and Prices furnished free on application.

**E. SELTMAN,**



811 CALLOWHILL ST., above 8th, PHILADELPHIA.

MANUFACTURER OF

**BRASS AND GERMAN SILVER**

**MUSICAL INSTRUMENTS.**

Prices of Snare Drums, from \$10.00 to \$22.00. Bass Drums, from \$16.00 to \$24.00. Best kind of "Rotary Valve" and "Side Action" Instruments, of German Silver and Brass, made at the shortest notice and under full guarantee.  
Sent to any part of the United States or Canada by Express (C. O. D.) and guarantee to the purchaser to refund the money if my instruments should not suit him. Please recommend me to your friends.

MR. GEO. HEERICH will accept engagements as solo violinist, and give instruction on the violin.

Address 1505 Franklin avenue. Orders may be left at Shattinger's music store, 10 South Fifth street.

**LOUIS COHEN,**  
**TEACHER OF MUSIC**

ADDRESS

KUNKEL BROS., 311 S. Fifth St., ST. LOUIS.



### How Christine Nilsson Was Made to Sing the "Chromatic Scale" While in a Dentist's Chair.

Dr. J. H. Glenny, who is not only an artist dentist, but a dentist for artists, numbered among others of his distinguished patrons the renowned Ole Bull and Mme. Christine Nilsson. Dr. Glenny is an excellent amateur, and plays several instruments equally well, is passionately fond of music, and an enthusiastic admirer of the great Diva. Nilsson came to him for his professional skill, and the doctor being hungry for some music, asked her if she would not favor him with some solfeggio exercises, the Chromatic Scale, just to quiet his nerves, but the Diva persistently declined to sing; said she could not—in fact, would not—unless she was paid for it, etc. In vain the doctor offered to pull out every tooth in her head and put in a new set free of charge. Now, Nilsson has a mouth full of the most charming teeth that it would be possible to imagine, with but a single exception, and the doctor knew her sensitive or vulnerable point, and said to himself, well, "a bird that can sing and won't sing, must be made to sing;" so seating her in his chair, he began by exploring her mouth until he hit upon the exposed nerve in the cavity of one of her molars, when she struck middle C and run a chromatic scale right up to E in alt—"zip," and for fear that the doctor would repeat the act, without an encore or the usual "bis, bis," on her part, she descended from the chair and seated herself at the piano in a half rage and sung "Why are Roses Red?" by Melnotte, as, he says, will never be heard again in this country, and then arose from the piano, and said, "Now, see if you cannot skip that nerve this time; which *he* says he did, but with the understanding that when *he* asked her to sing for him she would know he meant business.

The doctor says that he has a score of artists who, if they do not sing, bring their fiddle with them, and begin playing at him as they are ushered in at the front door, knowing what they may expect if they do not, and what a comfortable nap they may take in his easy chair while he manipulates their jaw-bone if they do. He says he has not had hold of Levy yet, but that he is laying in wait for him, and has billed him for "I Love but Thee, Yes, only Thee," by Robyn.—*Am. Art Journal.*

—♦♦♦—  
Tell your friends that KUNKEL'S MUSICAL REVIEW is free of charge to all. Read publishers' card page 28, and impart contents thereof to them. They will thank you for so doing.

### HAYDN'S PORTRAIT.

During the residence in England of Haydn, the celebrated composer, one of the royal princes commissioned Sir Joshua Reynolds to paint his (Haydn's) portrait. Haydn went to the residence of the painter and gave him a sitting, but he soon grew tired. Sir Joshua, with his usual care for his reputation, would not paint a man of such distinguished genius with a stupid countenance, and, in consequence, he adjourned the sitting to another day. The same weariness and want of expression occurring at the next attempt, Sir Joshua communicated the circumstances to the commissioning prince, who contrived the following stratagem: He sent to the painter's house a pretty German girl who was in the service of the queen. Haydn took his seat for the third time, and, as soon as the conversation began to flag, a curtain rose, and the fair German addressed him in his native tongue with a most elegant compliment. Haydn, delighted, overwhelmed the enchantress with questions; his countenance recovered its animation, and Sir Joseph rapidly and successfully seized its traits.

—♦♦♦—  
TELL your friends to read the REVIEW.

## SPECIALTIES

—OF—

*The Great Jewelry House*

—OF—

# MERMOD, JACCARD & CO.,

Cor. Fourth and Locust Streets,

ST. LOUIS, MO.

**\$6.00** Fine Triple Plated Double Wall Ice Pitchers, each one warranted and stamped Mermod, Jaccard & Co. These are the best bargains ever offered in Ice Pitchers in St. Louis and are intensely appropriate to the season.

**\$10.00** Nickel Stem-Winding Watches, warranted good time-pieces and satisfaction guaranteed to each purchaser by Mermod Jaccard & Co.

**\$30.00** Solid Gold Watches, for Ladies, warranted good time-pieces, handsome and attractive in appearance.

**\$35.00** Solid Gold Watches, for Gentlemen, warranted good time-pieces, satisfaction guaranteed.

**\$1.50** Small American Clocks, neat and attractive time-keepers—warranted.

**\$15.00** Solitaire Diamond Rings, for ladies, from \$15.00 and upwards in price. Our stock of Rings is very large and choice.

**\$35.00** Solitaire Diamond Ear-Rings. Our variety of Ear-Rings is very extensive, the largest in the west, and no one should purchase Diamonds before examining our stock.

—♦♦♦—  
The above are but a few of the extraordinary inducements we offer to buyers of goods in our line. Every article is absolutely of the quality it is represented to be, the price is marked in plain figures and there is but one price to all. Call and see us.

## CHOICE MUSIC BOXES

Of Every Grade at Very Low Prices.

# MERMOD, JACCARD & CO.,

Cor. Fourth and Locust Streets.

# STANDARD Piano Solos and Duets.

## SOLOS.

(Classified according to difficulty.)

### EASY.

|   |       |    |
|---|-------|----|
| Charming May—Schottische.....   | Sidus | 35 |
| Forest Bird—Waltz.....  | "     | 35 |
| Joys of Spring—Waltz.....   | "     | 35 |
| Rink Waltz.....   | "     | 35 |
| Break-o'-Day—Waltz.....   | "     | 35 |
| Peep-o'-Day—Waltz.....  | "     | 35 |
| Wandering Minstrels—Medley, introducing Serenade from Don Pasquale, Buy a Broom, When the Swallows Homeward Fly and Lauterbach Waltz..... | Floss | 50 |

### MODERATELY EASY.

|   |            |    |
|---|------------|----|
| On the Beautiful Blue Danube—Waltz....(Strauss) | Melnotte   | 50 |
| Philomel Polka.....                             | Kunkel     | 50 |
| Content (Zufriedenheit).....                    | Paul       | 35 |
| Desire of Heaven.....                           | Lutz       | 50 |
| Silver Dust—Schottische.....                    | Meyer      | 50 |
| Awaking of Angels.....                          | Oesterle   | 50 |
| Shower of Rubies.....                           | Prossinger | 50 |
| Mardi-Gras Quickstep.....                       | Greene     | 50 |
| Gold Else—Waltz.....                            | Artes      | 50 |
| Morning Chimes.....                             | Paul       | 50 |
| Evening Chimes.....                             | "          | 50 |
| Skylark Polka.....                              | Dreyer     | 50 |
| Oleander Blossoms—Galop.....                    | Sisson     | 35 |
| Oleander Blossoms—Schottische.....              | "          | 35 |
| Sweet Seventeen—Schottische.....                | Auchester  | 50 |
| Zeta Phi March.....                             | Hickock    | 35 |

### MODERATELY DIFFICULT.

|  |              |      |
|--|--------------|------|
| Celestial Chimes.....                    | Alfonso      | 50   |
| Home, Sweet Home—Variations.....         | Greene       | 50   |
| Home, Sweet Home—Variations.....         | Melnotte     | 50   |
| Snow Drops Waltz.....                    | Kunkel       | 50   |
| German's Triumphal March—Simplified..... | "            | 60   |
| Sparkling Dew—Caprice.....               | "            | 60   |
| Visitation Convent Bells.....            | "            | 60   |
| Banjo—Burlesque Ethiopian.....           | Melnotte     | 60   |
| Flying Clouds—Galop.....                 | "            | 75   |
| Grande Dutchesse—Fantasie.....           | "            | 75   |
| Il Trovatore Fantasie—Simplified.....    | "            | 1 00 |
| Careless Elegance—Schottische.....       | Meyer        | 50   |
| Careless Elegance—Quickstep.....         | Schleiffarth | 60   |
| Flirt Polka.....                         | Paul         | 50   |
| Love in Spring.....                      | "            | 50   |
| Silent Love.....                         | "            | 60   |
| Ursuline Convent Bells.....              | "            | 60   |
| The Dove—Polka Caprice.....              | "            | 60   |
| Huzza, Hurrah—Galop.....                 | Wollenhaupt  | 80   |
| Trembling Dew Drops—Mazurka.....         | Siebert      | 50   |
| Thou My Own.....                         | Paul         | 60   |
| Youth by the Brook.....                  | "            | 75   |
| Echoes of the Woods.....                 | "            | 50   |
| Chimes of Silver and Gold.....           | Mueller      | 75   |
| Daisies on the Meadow Waltz.....         | Paul         | 75   |
| Daisies on the Meadow—Mazurka.....       | "            | 50   |
| Dreamland—Mazurka.....                   | Greene       | 60   |
| Love's Greetings—Schottische.....        | Siebert      | 40   |
| Shepherd's Bells.....                    | Paul         | 60   |
| Shepherd's Return—March.....             | "            | 60   |
| Shepherd's Prayer.....                   | "            | 60   |
| Shepherd's Morning Song.....             | "            | 60   |
| Lauterbach Waltz, with Variations.....   | Lutz         | 60   |

### PIECES FOR ADVANCED PLAYERS.

|   |            |        |
|---|------------|--------|
| Forget Me Not—Mazurka.....              | Gottschalk | \$1 00 |
| Dying Swan—Romance Poetique.....        | "          | 75     |
| La Lylphide—Mazurka.....                | "          | 75     |
| Germans Triumphal March (Original)..... | Gimbel     | 75     |
| Greetings to Spring—Polka.....          | Kunkel     | 1 00   |
| Carnival of Venice—Extravaganza.....    | Lutz       | 60     |
| Bohemian Girl—Fantasie.....             | Melnotte   | 1 00   |
| Faust—Fantasie.....                     | "          | 1 00   |
| Oberon—Fantasie.....                    | "          | 1 00   |
| Martha—Fantasie.....                    | "          | 1 00   |
| Norma—Fantasie.....                     | "          | 1 00   |
| Tornado—Galop.....                      | "          | 1 00   |
| Trust in God—Religious Meditation.....  | "          | 75     |
| Veni, Vidi, Vici—Polka.....             | "          | 75     |
| Veni, Vidi, Vici—Galop.....             | "          | 75     |
| Call Me Thine Own (Transcription).....  | Paul       | 75     |
| La Coquette—Waltz.....                  | "          | 75     |
| Morning in the Highlands.....           | "          | 75     |
| Polacca Moreau Brillante.....           | "          | 75     |
| Saltarella Moreau Brillante.....        | "          | 75     |
| Dew on the Meadows—Mazurka.....         | Schotte    | 60     |
| Irresistible Galop.....                 | "          | 75     |
| Captain Jinks—Fantasie.....             | Thalberg   | 75     |

Any of the above will be forwarded, postpaid, on receipt of price. KUNKEL BROTHERS, St. Louis, Mo.

|   |                 |      |
|---|-----------------|------|
| Fairies' Musings—Polka Caprice.....                 | Wollenhaupt     | 75   |
| Star of Morn—Waltz.....                             | "               | 1 00 |
| Whispering Zephyr—Caprice Mazurka.....              | "               | 1 00 |
| Marche Rustique.....                                | Paul            | 75   |
| Silver Poplar—Waltz.....                            | Greene          | 75   |
| Longing Reverie.....                                | "               | 75   |
| Gems of Columbia—Galop.....                         | Siebert         | 75   |
| Vivat Columbia—Waltz.....                           | "               | 75   |
| Heather Bells—Polka.....                            | Kunkel          | 75   |
| Heather Bells—Waltz.....                            | "               | 75   |
| Heather Bells—March.....                            | "               | 75   |
| Her Eyes—Mazurka.....                               | Paul            | 75   |
| Last Rose—Concert Variations.....                   | "               | 1 00 |
| Pensees Dansantes—Valse Caprice.....                | Julia Rive-King | 1 00 |
| On Blooming Meadows—Concert Waltz.....              | "               | 1 00 |
| Shooting Meteor—Galop.....                          | Paul            | 75   |
| Sprite of the Wind—Caprice.....                     | "               | 1 25 |
| Tambours de la Garde.....                           | "               | 75   |
| Song of the Brook.....                              | "               | 1 00 |
| Maiden's Prayer—Concert Variations (New).....       | "               | 1 00 |
| Paganini's Witches' Dance—Concert Variations.....   | "               | 1 00 |
| Polka Caprice.....                                  | Epstein         | 1 00 |
| Vive la Republique—Grand Fantasie (Simplified)..... | Kunkel          | 1 00 |

### PIECES VERY DIFFICULT.

|   |                 |      |
|---|-----------------|------|
| Morning Journals—Waltz (Strauss).....   | Tausig          | 1 50 |
| Leonora—March.....  | Kunkel          | 1 00 |
| Il Trovatore—Fantasie (Original).....   | Melnotte        | 1 00 |
| Vive la Republique—Grand Fantasie.....  | Kunkel          | 1 00 |
| (Treating Marseillaise and Mourir Pour la Patrie.)  | "               |      |
| Gems of Scotland—Grand Fantasie.....  | Julia Rive-King | 1 50 |
| (Introducing "Kathleen," "Annie Laurie" and "Blue Bells of Scotland")   | "               |      |
| Liszt's Rhapsodie Hongroise, No. 2.....   | Julia Rive-King | 1 50 |
| (With Explanatory Text, Correct Fingering and Phrasing, and three page Cadenza by F. Bendel and Julia Rive-King.) | "               |      |
| Chopin's Op. 2, La ci darem la mano.....  | Julia Rive-King | 2 00 |
| (Adapted for the Piano alone, with Explanatory Text, Correct Fingering and Phrasing.)                             | "               |      |
| Prelude and Fuge (Haberbier and Guilman).....   | Julia Rive-King | 1 00 |
| Wiener Bonbons—Waltz (Strauss) Paraphrased.....   | "               | 1 50 |
| On the Beautiful Blue Danube—Waltz (Strauss) Paraphrased.....   | Kunkel          | 1 50 |

## DUETS.

### EASY.

For pupils having had one to three quarters' lessons.

|                            |          |       |
|----------------------------|----------|-------|
| Concert Polka (Bilse)..... | Melnotte | \$ 75 |
| Skylark Polka.....         | Dreyer   | 1 00  |
| Evening Chimes.....        | Paul     | 1 00  |
| Schottische Militaire..... | Greene   | 75    |
| Philomel—Polka.....        | Kunkel   | 75    |
| Shakespeare March.....     | "        | 75    |

### MODERATELY EASY.

For pupils that have had one to one-and-a-half year's lessons.

|  |                 |      |
|--|-----------------|------|
| Banjo—Burlesque Ethiopian.....                               | Melnotte        | 1 00 |
| Unter Donner und Blitz—Galop (Strauss).....                  | "               | 75   |
| Lauterbach Waltz—Variations (Lutz).....                      | "               | 1 00 |
| Scotch Dance (Eccossaise).....                               | Chopin          | 1 00 |
| Night Blooming Cereus—Polka.....                             | Scheuermann     | 1 25 |
| En Avant—Marche Militaire.....                               | Schotte         | 1 00 |
| The Flirt—Impromptu a la Polka.....                          | Paul            | 1 00 |
| Shooting Meteor—Galop Brilliant.....                         | "               | 1 00 |
| Love's Greetings—Schottische.....                            | Siebert         | 75   |
| St. Louis National Guard Quickstep.....                      | Greene          | 75   |
| Visitation Convent Bells.....                                | Kunkel          | 60   |
| Don't Blush—Polka.....                                       | "               | 1 00 |
| Ella's Eyes—Polka.....                                       | "               | 1 00 |
| Love at Sight—Polka.....                                     | "               | 1 00 |
| Huzza, Hurrah—Galop.....                                     | Wollenhaupt     | 80   |
| The Jolly Blacksmiths.....                                   | Jean Paul       | 1 00 |
| Pensees Dansantes (Thoughts of the Dance) Valse Caprice..... | Julia Rive-King | 1 25 |

### MODERATELY DIFFICULT.


For players of two years' practice.


|  |                 |      |
|--|-----------------|------|
| Maiden's Prayer—Grand Concert Variations.....        | Paul            | 1 00 |
| Butterfly—Caprice Galop.....                         | Melnotte        | 1 25 |
| Carnival of Venice—Extravaganza.....                 | "               | 1 25 |
| Veni, Vidi, Vici—Galop.....                          | "               | 1 00 |
| Caliph of Bagdad (Overture, Concert Paraphrase)..... | "               | 1 75 |
| Stradella (Overture, Concert Paraphrase).....        | "               | 1 50 |
| Trust in God—Religious Meditation.....               | "               | 1 00 |
| First Smile—Waltz.....                               | Paul            | 1 00 |
| Daisies on the Meadow—Waltz.....                     | "               | 1 00 |
| Neck and Neck—Galop.....                             | Meyer           | 1 00 |
| Gem of Columbia—Galop de Bravoure.....               | Siebert         | 75   |
| Restless Love—Polka.....                             | Kunkel          | 1 00 |
| Sparkling Dew—Caprice.....                           | "               | 1 00 |
| Heather Bell—Polka.....                              | "               | 1 00 |
| Heather Bell—March.....                              | "               | 1 00 |
| Heather Bell—Waltz.....                              | "               | 1 00 |
| Nonpareil—Galop.....                                 | "               | 1 00 |
| Germans Triumphal March.....                         | "               | 1 25 |
| On Blooming Meadows—Concert Waltz.....               | Julia Rive-King | 1 50 |





# Latin Church Music.

# CATALOGUE OF CLASSICAL MUSIC.

 In ordering, it is necessary to give the number, as well as the name of the piece.

 As this Catalogue contains only compositions of world-wide fame, none of its number can, under any circumstances, be sent on perusal.

 All orders must be accompanied with CASH, which should be sent in the shape of a money order, as it avoids any possible loss; otherwise, we will not be responsible.

 Complete Catalogue of our Cheap Classical Music sent on application, FREE OF CHARGE.

## PIANO SOLOS.

|     |  |       |
|-----|--|-------|
| 1   | Sonatinas-Album. (15 Sonatinas of Kuhlau, Clementi, Haydn, Mozart and Beethoven).....  | \$ 50 |
| 2   | Beethoven. 32 Sonatas (complete).....  | 1 50  |
| 3   | — 5 Concertos and Fantasies, Op. 80.....   | 1 50  |
| 6   | Variations (complete).....   | 1 50  |
| 7   | Album of Favorite Pieces, 2 Vols., each.....   | 60    |
| 8   | Bach, J. S. (Fingered by Czerny.) Well tempered Clavicord, 48 Preludes and Fugues, 2 Vols., each.....  | 1 00  |
| 28  | — Favorite Pieces (Gavottes, Gigues, Etc.).....  | 60    |
| 29  | — Organ Compositions, arranged as Piano Solos by Liszt, 2 Books, each.....   | 75    |
| 30  | — Album (Select Pieces).....   | 75    |
| 31  | Clementi. 12 Sonatinas (complete).....   | 60    |
| 35  | Field. 17 Nocturnes.....   | 60    |
| 36  | Gluck. Album Favorite Pieces.....  | 60    |
| 37  | Haendel. 16 Suites, 2 Vols., each.....   | 75    |
| 38  | — Legons, Pieces, Fugues.....  | 75    |
| 39  | — Album Favorite Pieces.....   | 60    |
| 41  | Haydn. 10 Celebrated Sonatas.....  | 60    |
| 42  | — Album Favorite Pieces.....   | 75    |
| 45  | Hummel. Favorite Sonatas and Pieces, 2 Vols., each.....  | 75    |
| 46  | — 2 Concertos, A minor and B minor.....  | 75    |
| 47  | Kuhlau. 19 Sonatinas, 2 Vols., each.....   | 50    |
| 48  | — 9 Rondos.....  | 50    |
| 49  | Mozart. 18 Sonatas (complete).....   | 1 00  |
| 52  | — 7 Concertos.....   | 1 00  |
| 54  | — Album (Favorite Pieces).....   | 60    |
| 55  | Mendelssohn. 48 Songs without Words.....   | 75    |
| 56  | — Same, Superior Edition.....  | 1 00  |
| 63  | — 2 Concertos and 3 Concert Pieces (complete).....   | 75    |
| 64  | — The Same, Superior Edition.....  | 1 00  |
| 65  | — Album (Favorite Pieces).....   | 60    |
| 67  | Rubinstein. Album (Favorite Pieces).....   | 1 50  |
| 68  | Schubert. 10 Sonatas (complete).....   | 1 00  |
| 73  | — Album (Favorite Pieces).....   | 60    |
| 75  | Weber. 4 Sonatas.....  | 75    |
| 77  | — Piano Works (complete).....  | 1 25  |
| 78  | — Album (Favorite Pieces).....   | 60    |
| 80  | 12 Quadrilles (complete).....  | 50    |
| 81  | 100 Reels, country dances.....   | 50    |
| 82  | 10 Standard Overtures.....   | 50    |
| 180 | Etudes de la Vitesse. Franz Bausemer's and Charles Kunkel's celebrated edition, with new studies for the left hand, and explanatory notes as to how they should be studied. Endorsed by Dr. William Mason, Julia Rive-King, Carl Klausner, F. W. Root, A. R. Parsons, Carlyle Petersilea, Eugene Thayer, and hundreds of others to be the finest edition published of these celebrated Studies, 2 Books, each..... | 1 50  |

## OVERTURES.

|    |  |       |
|----|--|-------|
| 83 | Beethoven. 11 Overtures (complete).....                  | \$ 60 |
| 84 | Cherubini. 8 Overtures (complete).....                   | 60    |
| 85 | Mendelssohn. 8 Overtures (complete).....                 | 60    |
| 86 | Mozart. 10 Overtures (complete).....                     | 60    |
| 87 | Schumann 3 Overtures (complete).....                     | 1 00  |
| 88 | Suppe. 12 Overtures, 2 Vols., each.....                  | 1 50  |
| 89 | Weber. 10 Overtures (complete).....                      | 60    |
| 90 | Bellini and Rossini. 8 Overtures.....                    | 60    |
| 91 | Boieldieu, Herold, Spontini and Auber. 8 Overtures.....  | 60    |
| 92 | Gluck, Haydn, Mehul, Paer and Cimarosa. 8 Overtures..... | 60    |
| 93 | Schubert, Spohr and Lindpaintner. 8 Overtures.....       | 60    |

## PIANO DUETS.

|     |   |       |
|-----|---|-------|
| 196 | Beethoven. Original Compositions.....               | \$ 50 |
| 202 | Hummel. Original Compositions.....                  | 75    |
| 203 | Koehler. 47 Operatic Melodies.....                  | 50    |
| 204 | — 34 March and Dance Melodies.....                  | 50    |
| 205 | — 55 Popular Melodies.....                          | 50    |
| 210 | Mozart. Original Compositions.....                  | 90    |
| 211 | — 12 Symphonies, 2 Vols., each.....                 | 1 50  |
| 213 | Schubert. Original Compositions, 3 Vols., each..... | 1 25  |
| 217 | Weber. Original Compositions.....                   | 60    |

## MUSIC FOR TWO PIANOS.

### 4 HANDS.

|     |                                    |       |
|-----|------------------------------------|-------|
| 219 | Mozart. Original Compositions..... | \$ 60 |
|-----|------------------------------------|-------|

## MUSIC FOR TWO PIANOS.

### 8 HANDS.

|     |  |        |
|-----|--|--------|
| 221 | Beethoven. 4 Overtures (Egmont, Coriolan, Fidelio, Leonore No. 3)..... | \$1 00 |
| 222 | Mendelssohn. 5 Overtures.....  | 1 50   |
| 223 | — Wedding March and Athalia March.....                                 | 1 00   |
| 224 | Mozart. 4 Overtures.....   | 1 00   |
| 228 | Weber. 4 Overtures.....  | 1 00   |

## VIOLIN AND PIANO.

|     |  |        |
|-----|--|--------|
| 229 | Album. 12 Operatic Airs, No. I (29).....                 | \$1 00 |
| 230 | — 12 Operatic Airs, No. II (29).....                     | 1 00   |
| 231 | Beethoven. 10 Sonatas, Complete (David).....             | 2 00   |
| 242 | Haydn. 8 Sonatas, Complete. (David).....                 | 1 25   |
| 244 | Hermann. 60 Popular Melodies.....                        | 60     |
| 245 | — 47 Operatic Melodies.....                              | 60     |
| 246 | — 34 March and Dance Melodies.....                       | 60     |
| 250 | Lanner-Album. (6 Favorite Waltzes).....                  | 75     |
| 252 | Mendelssohn. 36 Songs without Words, arr. (Hermann)..... | 1 00   |
| 256 | — Wedding and Athalia March.....                         | 50     |
| 258 | Mozart. 7 Overtures.....                                 | 75     |
| 259 | — 18 Sonatas, Complete. (Hermann).....                   | 2 25   |
| 264 | Suppe. 6 Popular Overtures.....                          | 1 50   |
| 266 | Schubert. Duos, Op. 70, 159, 160, 162.....               | 1 15   |
| 274 | Weber. 5 Overtures.....                                  | 75     |
| 276 | Bellini-Rossini. 5 Overtures.....                        | 75     |
| 280 | 15 English Airs (29).....                                | 50     |
| 281 | 12 Irish Airs (29).....                                  | 50     |
| 282 | 12 Scotch Airs (29).....                                 | 50     |
| 283 | 16 most popular Melodies from Offenbach (29).....        | 1 00   |

## VOCAL MUSIC.

|     |   |    |
|-----|---|----|
| 284 | Album. 20 Popular Select French Songs (12)..... | 50 |
|-----|---|----|

### WITH ENGLISH AND GERMAN WORDS.

|     |  |        |
|-----|--|--------|
| 287 | Beethoven. 76 Select Songs, Ger. and Eng. words (3).....   | \$1 00 |
| 288 | Bruch-Album. 24 Songs, Soprano.....  | 1 50   |
| 295 | Franz. 36 Select Songs, G. and E. Words (19).....  | 50     |
| 296 | Kuecken-Album. I: (Soprano or Alto, each).....   | 1 00   |
| 301 | Kuecken. 16 Select Songs (11).....   | 50     |
| 302 | Mendelssohn, Keller, Kuecken. 12 Select Duets (11).....  | 50     |
| 303 | Mendelssohn. 20 Select Songs (10).....   | 50     |
| 304 | — 60 Select Songs and Duets, G. and E. words (3).....  | 1 00   |
| 306 | Rubinstein. 50 Select Songs, G. and E. words (3).....  | 1 00   |
| 307 | — 18 Select Duets, G. and E. words (3).....  | 1 00   |
| 309 | Schubert. 60 Select Songs, G. and E. words (3).....  | 1 00   |
| 310 | Schumann. 75 Select Songs, Ger. and Eng. Words (3).....  | 1 00   |
| 311 | Songs of Germany. 100 National and Patriotic Songs and Volkslieder with G. and E. words (3)..... | 1 00   |

### WITH ENGLISH WORDS ONLY.

|     |  |        |
|-----|--|--------|
| 313 | The Songs of Scotland (150 favorite songs) (3).....  | \$1 00 |
| 314 | The Songs of England (100 favorite songs) (3).....   | 1 00   |
| 315 | 62 Songs of Wales (English and Welsh words) (3).....   | 1 00   |
| 316 | The Songs of Ireland (100 favorite songs) (3).....   | 1 00   |
| 318 | Album. 20 Household Songs, No. II (22).....  | 40     |
| 319 | — 30 Select Sacred Songs (21).....   | 40     |
| 320 | — 24 Scotch Songs (22).....  | 40     |
| 322 | — 12 Comic and festive Songs (23).....   | 40     |
| 323 | — 12 Select Duets (14).....  | 50     |
| 326 | — 18 Select Songs for Baritone and Bass (15).....  | 50     |
| 327 | — 10 Select Songs for Contralto or Mezzo Sop. (23).....  | 50     |
| 328 | — 12 Sacred Vocal Duets for Soprano and Con. (23).....   | 50     |
| 329 | — 25 Select Comic Songs (12).....  | 50     |
| 332 | Bishop. 13 Select Songs (13).....  | 50     |
| 333 | Claribel. 24 Sacred Select Songs (20).....   | 50     |
| 335 | Haendel. 16 Sacred Select Songs (11).....  | 50     |
| 339 | 100 Sacred Songs, by the most celebrated composers (3).....  | 1 00   |
| 340 | 64 Comic and Social Songs (3).....   | 1 00   |
| 341 | 24 Select Duets (modern) for Soprano and Alto (3).....   | 1 00   |
| 342 | The Prima Donna's Album. 41 Celebrated Operatic Arias, for Soprano. Italian and English Words (4)..... | 2 00   |
| 343 | The Contralto Album. 50 select Songs for Mezzo Soprano or Contralto, (4).....                          | 2 00   |
| 344 | The Tenor Album. 50 select Songs for Tenor. (4).....   | 2 00   |
| 345 | The Baritone Album. 40 select Songs for Baritone. (4).....   | 2 00   |

## VOCAL EXERCISES.

### WITH PIANO ACCOMPANIMENT.

|     |  |    |
|-----|--|----|
| 355 | Rossini. 58 Vocalises and 4 Solfeiges..... | 50 |
|-----|--|----|

Read direction at the head of the Catalogue as to how music should be ordered.

KUNKEL BROS., - 311 South Fifth Street, - ST. LOUIS.



## NEW PUBLICATIONS

—OF—

KUNKEL BROTHERS.

## Robert Goldbeck's

LATEST COMPOSITIONS:

|   |        |
|---|--------|
| Moonlight at Green Lake, (Reverie).....               | \$1 00 |
| Le Delire, (Valse de Concert).....                    | 1 00   |
| Sweet Laughter, (Morceau Etude).....                  | 1 00   |
| Love's Devotion, (Romanza).....                       | 50     |
| Goldbeck's Vocal School, (New).....                   | 2 50   |
| Marche des Jeunes Dames, (Duet).....                  | 1 00   |
| (Solo).....   | 60     |
| Abendglocken, (Idylle).....                           | 60     |
| La Melodie d'Amour, (Romanza).....                    | 75     |
| Dreams of Home, Sweet Home, (Concert Paraphrase)..... | 1 00   |

## Julia Rive-King's

LATEST COMPOSITIONS:

|  |        |
|--|--------|
| Liszt's Rhapsodie Hongroise No. 2.....   | \$1 50 |
| With explanatory Text, Correct Fingering, Phrasing and Ossias; and three page Cadenza by Franz Bendel and Julia Rive-King, as played by Madame King at her Concerts. |        |
| Prelude and Fugue, (Haberbier-Guilman).....  | 1 00   |
| Chopin's Variations, Op. No. 2, (La ci darem la mano).....   | 2 00   |
| Adapted for the Piano alone, with Explanatory Text, Correct Fingering, Phrasing and Ossias.  |        |
| Pensees Dansantes, Valse Brillante (Solo).....   | 1 00   |
| Hand in Hand, (Polka Caprice).....   | 75     |
| On Blooming Meadows, Concert Waltz (Solo).....   | 1 00   |
| Written expressly for and as played by Theodore Thomas' Grand Orchestra at his Concerts.   |        |
| Wiener Bonbons, Waltz (Strauss), with Arabesques for Concert use.....  | 1 50   |
| Carmen, (Grand Fantasia).....  | 1 50   |
| Andante und Allegro—aus Mendelssohn's Op. 64, in freier Uebertragung fuer Klavier.....   | 1 50   |
| Popular Sketches, (Concert Caprice).....   | 1 50   |
| Bubbling Spring, (Tone Poem Characteristic).....   | 1 00   |
| Concert Sonata—in A major—Dom. Scarlatti, (Revised and Fingered).....  | 60     |
| Old Hundred, (Paraphrase de Concert).....  | 1 00   |
| Polonaise Heroique, (Morceau de Concert).....  | 1 00   |
| Mazurka des Graces, (Morceau de Salon).....  | 1 00   |
| March of the Goblins.....  | 60     |
| Ballade et Polonaise de Concert—Vieuxtemps, Op. 38, in freier Uebertragung fuer Klavier.....   | 1 50   |
| Gems of Scotland, (Caprice de Concert), introducing "Kathleen," "Annie Laurie" and "Blue Bells of Scotland".....   | 1 50   |
| The following Pieces are also published as Duets:—   |        |
| Pensees Dansantes, Valse Brillante (Duet).....   | 1 50   |
| On Blooming Meadows, Concert Waltz (Duet).....   | 1 50   |
| March of the Goblins.....  | 1 00   |
| Polonaise Heroique, (Morceau de Concert).....  | 1 25   |

## JEAN PAUL'S

LATEST COMPOSITIONS:

|   |       |
|---|-------|
| Il Trovatore, Fantasia (Solo).....      | \$ 60 |
| Fatinizza, Fantasia (Solo).....         | 60    |
| H. M. S. Pinafore, Fantasia (Solo)..... | 60    |
| Il Trovatore, Fantasia (Duet).....      | 1 00  |
| Fatinizza, Fantasia (Duet).....         | 1 00  |
| H. M. S. Pinafore, Fantasia (Duet)..... | 1 00  |

Any of the above pieces will be sent by mail, free of postage, on receipt of price, with the understanding, should the piece or pieces so ordered not meet your approval, the same may be exchanged.

KUNKEL BROTHERS,

MUSIC PUBLISHERS,

St. Louis, Mo.

FRANZ BAUSEMER,  
TEACHER OF MUSIC,

Address: Care A. Shattinger's Music House,  
No. 10 South Fifth Street, St. Louis, Mo.

IRENAEUS D. FOULON,  
ATTORNEY AND COUNSELOR-AT-LAW,  
(Also Notary Public.)

219 Chestnut Street, ST. LOUIS.

FRENCH SPOKEN. Refers, by permission, to the publishers of "Kunkel's Musical Review."

## NICHOLAS RAVOLD,

Teacher of Piano, Organ and Vocal Music,

Address: P. G. ANTON, 310 N. Fifth Street.

## STAMPING ESTABLISHMENT.

Stamping done in every style,  
Stamping taught and Patterns for sale,  
Designs of all descriptions, at

W. H. GUMERSELL, 314 N. Fourth St.

## LAFAYETTE PARK MUSIC ROOMS,

1443 Second Carondelet Ave. (opp. Peabody School.)

TUITION—\$10, \$15 and \$18 per Quarter. Send for circular.

RUDOLPH BORDI, Director.

FREDERICK W. HENZEL,  
Teacher of the Pianoforte and Singing.

ADDRESS:

S. W. Cor. 10th and Locust Sts.

## ORGUINETTE!

Musical wonder. Plays any tune perfectly.  
No instruction required. Price moderate.  
Agents wanted. Send for circular.

READ & THOMPSON,  
912 OLIVE ST., ST. LOUIS.

## SCHEIDLER'S

New Theoretical and Practical

## Piano School

Should be examined by all Teachers and heads of Seminaries, as it is the most complete and thoroughly practical Instruction Book ever offered to the American public.

GEORGE WILLIG &amp; CO., Publishers,

BALTIMORE, MD.

**WM. KNABE & CO.'S**



**PIANO FACTORY,**

(BALTIMORE, MD.)

**Grand, Square and Upright Piano-Fortes**

These Instruments have been before the Public for nearly fifty years, and upon their excellence alone have attained an *un-purchased pre-eminence*, which establishes them as unequalled in **Tone, Touch, Workmanship and Durability**. Every Piano fully Warranted for five years. Prices greatly reduced. Illustrated Catalogues and Price Lists promptly furnished on application.

**WM. KNABE & CO.,**

Nos. 204 & 206 W. Baltimore St., Baltimore.

112 Fifth Avenue, New York.

**CHICKERING & SONS'**

**PIANO-FORTES**

*HAVE OBTAINED THE HIGHEST HONORS WHENEVER AND WHEREVER EXHIBITED.*

The use of the Chickering Pianos by the greatest Pianists, Art Critics and Amateurs, has given to the Chickering Pianos an universal prestige and reputation far above all other Pianos manufactured in this country or Europe. The overwhelming verdict of the very highest art talent, including Dr. Franz Liszt, Gottschalk, Dr. Hans Von Bulow, Louis Plaidy, Stephen Heller, Carl Reinecke, Marmontel, Arabella Goddard, and hundreds of other masters of the art, places the Chickering Pianos of to-day at the head of the entire list of Pianos made in the world, proving them

**SUPERIOR TO ALL OTHERS**

The Chickering Pianos were awarded

The Grand Medal, London, 1851.

Cross of the Legion of Honor and Grand Gold Medal, Paris, 1867.

The Grand Medal and Special Diploma, Santiago de Chile, 1875.

The Grand Medal and Special Diploma, Philadelphia, 1876.

MAKING A GRAND TOTAL OF

**ONE HUNDRED AND SEVEN FIRST PRIZES.**

Every Piano-Forte warranted for FIVE YEARS.

**ILLUSTRATED CATALOGUES MAILED FREE ON APPLICATION**

WAREROOMS, { CHICKERING HALL, NEW YORK.  
156 TREMONT STREET, BOSTON.